

SAVOY BANDS TO STAY.



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OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, February 21st.

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IMPORTANT TO READERS.

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Great Musicians I Have Met.

By M. SAPELLNIKOFF, the Famous Pianist.

[M. Sapellnikoff will broadcast a special Chopin programme from London on Monday, February 22nd. In the following article he gives his impressions of radio and tells of some of the famous musicians who have been his friends.]

BROADCASTING, to me, is just a miracle. I never cease to marvel that it should be possible for me to play a piano in an empty room, and yet be heard by millions of people. The first time I undertook the task, the extraordinary nature of it seemed to obsess me a little. I wondered whether I was playing too loudly or too softly, and I felt I would like to see the faces of my great invisible audience. Were they enjoying the music, and which pieces did they appreciate most?

Now, I feel more at home in the Studio, and immediately I sit down to the piano, my thoughts are wholly on my music. But I always find the presence of an audience a valuable inspiration. There is a sort of magnetic link between me and them, and, without thinking of it, the effect is felt. Perhaps, some day this problem will be solved so far as it concerns broadcasting; then we shall have reached perfection.

But it is a great thing to have such an excellent medium for the transmission of music. It is only a week or two since I listened for the first time. I was astonished by the clearness and purity of it all, and I was overjoyed that music can be carried to the homes of vast masses of people without injury to its inherent beauty. Any musician must regard that as an achievement of the utmost value.

I little thought, when I made my first appearance in England, thirty-seven years ago, that I should one day be able to entertain an audience that I could not see. I played on that occasion Tchaikovsky's now celebrated No. 1 Concerto, and the composer himself conducted. I was fortunate enough to



M. SAPELLNIKOFF

enjoy the friendship of Tchaikovsky for many years. I believe the character of some of his works, notably the *Pathetic Symphony*, has led some people in England to imagine him as a mournful, melancholic individual who derived little joy from life. I found him, on the contrary, a man of lively spirits, full of charm, warmhearted, and, above all, sincere. He was in every sense a lovable man, and was held in high esteem by all his friends.

For music, his enthusiasm was, of course, tremendous, and he had always many objects in view. Three months before he died he told me that he was going to learn the violin in order to be able to compose a new concerto which would be better than anything he had yet written. In fact, he said he was going to make a kind of fresh start. He described everything he had written as "nothing." He would compose new symphonies, concertos, operas, etc., that would put all previous efforts in the shade. Alas!

(Continued overleaf in column 3.)

How Wireless Waves Travel.

By A. G. D. West.

WHAT happens to wireless waves when they leave the transmitting aerial? Why is it that on some nights a station can be heard three hundred miles away and on other nights only thirty miles away? These questions arise from the results of the recent tests in International Radio Week when European and American stations were transmitting on maximum power at the most suitable time of the night in an effort to reach listeners on the opposite sides respectively of the Atlantic Ocean.

Powerful Influences.

As regards reception on the European side, these tests have been admittedly a failure. On the American side, they have been a success, judging by the telegrams that have been received by the R.B.C.; and yet, except in the case of Daventry and Bound Brook (the high-power stations of Europe and America), the powers used by transmitting stations on either side have been of about the same order, and the distance has been the same, too. There must, then, be some very powerful influence, or combination of influences, at work to cause such great variation in reception.

Let us consider what happens in wireless transmission. The electric waves, consisting of vibrations in the all-pervading ether, leave the aerial and travel outwards into space in all directions. The strength of these waves in free space would, if unhindered, diminish according to quite a simple law—that is, in inverse proportion to the distance travelled. But in practice they encounter obstacles which reduce their strength at a greater rate than that given by the inverse distance law. For instance, all material things with any degree of conductivity very easily absorb wireless waves.

Atmospheric Aid.

As an example, the earth does. So that no waves will actually pass through the earth. Furthermore, mountains and hills and trees and buildings also absorb wireless waves, so that those particular waves that leave the aerial and travel over the surface of the earth are quickly absorbed. The direct wave (so called because it travels along the shortest path from the transmitter to the receiver of a broadcasting station) practically disappears after it has travelled, say, 150 miles. How is it, then, that we are able to pick up broadcasting stations at distances greater than that? The reason is that the atmosphere plays a very important rôle in aiding wireless transmission and reception. This is all due to a peculiar property called ionization, which means in simple terms that the positive and negative components of some of the molecules of the atmosphere separate out and exist independently.

The Effect of the Sun.

There are many things that will cause this ionization. For instance, the passage of the sun's rays through the atmosphere will ionize it. In a similar way, gas can be ionized by the passage through it of X-rays, or of other active rays, or by electrical discharges. An example of the latter is seen everywhere in our streets in the Neon tube advertisements, where the brilliant colour is due to a high-tension discharge passing through the gas and ionizing it. When the ionizing influence is removed, the positive and negative units combine into molecules and the gas returns to its normal state.

Due to the action of the sun's rays, the atmosphere of the earth is always in a state of ionization. In the daytime, the atmosphere is ionized throughout. At night-time, when the influence of the sun's rays is removed, the part of the atmosphere nearest the earth returns to its normal state. This is equivalent to the lifting up of that part of the atmosphere which is ionized. The layer of ionization drops down to the surface of the earth in the daytime

and rises up to a considerable height at night. The existence of such a layer was first proposed by Heaviside, and it is now named after him.

How do wireless waves behave when passing through an ionized atmosphere? They behave just exactly as light does when passing through a thick piece of glass. That is to say, they are partially reflected, partially absorbed, and partially pass through. So that the normal action on waves is as follows. In the daytime, the waves that travel upwards are, as far as broadcasting wave-lengths are concerned, effectively absorbed, because the whole of the atmosphere is ionized; that is to say, they soon die out in strength, and reception at a distance depends entirely on the strength of the direct wave travelling over the surface of the earth.

The Cause of "Fading."

But at night-time, when the layer lifts, the waves that go upwards are effectively reflected down again by the upper part of the layer and may be received at large distances at very much greater strength than the direct wave. In fact, reception at great distances is entirely due to reflection from this layer: so that those who listen at great distances should be grateful for this property of the atmosphere which gives them reception which they would not otherwise get.

From this conception of wireless transmission comes the explanation of fading which, at short distances—say, at sixty miles—is due to the interference between the direct and reflected waves (adding in strength at one moment and subtracting at another); and at great distances fading is due to continual variation in the strength and characteristics of the lower part of the layer and to interference between two or more reflected rays.

A Natural Sky Sign.

So much for the normal day and night effects in wireless transmission. But these explanations do not show why reception can at some times be so very good and at other times so very unsatisfactory. These results must be traced to some abnormal condition of the atmosphere. This is quite likely to be caused by the existence of such things as large sun spots—which are very violent electrical disturbances on the surface of the sun—or by electrical storms (or thunderstorms) on the earth's surface. Or it may be simultaneous with the existence of the Aurora Borealis at the North or South Poles, which is really a very strong ionization of the atmosphere at and near the Poles. In fact, the Aurora Borealis can be called the natural sky sign in comparison with the artificial Neon street sign, although both act on the same principle.

Turning the Layer.

All these natural phenomena result in, or mean, an abnormal ionization of the atmosphere, such a state leading to very great absorption of wireless waves. They do not travel nearly so far before dying out as they would under normal conditions. The effect of the Heaviside layer is similarly neutralized. Someone has aptly described it as turning the layer from its normal condition as a kind of sounding-board into the form of a wet blanket. This, in a simple way, would account for the ineffectiveness of reception in International Week, during which there were violent gales and storms in the Atlantic, big sun spots, and a wonderful display of Aurora. All these factors would indicate an abnormal degree of ionization in the atmosphere and a general ineffectiveness of long-distance transmission.

The moral of the whole matter is that long-distance wireless reception at the present moment depends entirely on the state of the atmosphere, and we can with no more certainty predict that it will be good at any time than we can say that the sun will shine at this time a week hence.

Great Musicians I Have Met.

(Continued from the previous page.)

his fatal illness soon afterwards prevented the realization of these ambitions.

I have met many other famous people during my long career. One of the earliest was Pachmann, who, I remember, used to come to my home in Odessa fairly often and play the piano. I was only ten years old at that time, but I was greatly impressed. My own instrument then was chiefly the violin, though I also played the piano. It was not until I was fifteen that I happened to come under the notice of Rubinstein, who asked me to play both instruments for him. I did so, and at the close he said: "You are a pianist, not a violinist." I could not ignore the judgment of such an eminent artist, one of the greatest players of all time, and my future studies were devoted to the piano.

When I lived in Berlin, I was several times invited to the ex-Kaiser's palace to play for him. He was invariably overhauled with energy, and when he was in one of his good-humoured moods, his antics bordered upon playfulness. But behind it all was the inflexible sternness of the autocrat; he was the Man-Who-Must-Be-Obedied. He was a keen lover of high-class music, and would listen to it for hours. His famous Chancellor, Prince von Buelow, was another keen musician, and I not only played for him at his house in Berlin, but have since done so at his magnificent villa in Italy, where he now lives in retirement.

The pianist of to-day still relies largely on the music of the great masters of the past. Chopin, the anniversary of whose birth is being celebrated by the British Broadcasting Company, still stands supreme—the Raphael of the piano. Where else shall we find such poetry, melody, emotion, and technique? With Schumann and Liszt only a little way behind, pianists have a mighty trio worthy of their highest genius. The piano is, indeed, fortunate in the men who have written for it.

It is a little difficult to say who is the greatest piano composer of the present day, but I should probably name Rachmaninoff, whose concertos are works of consummate art. It may not be generally known that Rachmaninoff dedicated one of his concertos to his doctor. He told me that after writing a certain symphony, he felt very dissatisfied with it, and this feeling grew to such an extent that he began to be ill. His doctor came, and, perceiving the cause of the trouble, treated him so skilfully and sympathetically that he soon recovered completely. It was in order to show his gratitude to his medical man that he dedicated his next concerto to him.

All over the world I find that music has suffered owing to the war. The people are poor, and have little money to spare for concerts and the opera. It is not surprising, therefore, that the wireless, as a comparatively cheap musical medium, is so popular.

SONGS WORTH KNOWING.

"Where the Bee Sucks."

THIS is Ariel's song from Shakespeare's *The Tempest*. The charming words have been set to music by several composers, notably Dr. Arne and Sullivan.

Where the bee sucks, there suck I:
In a cowslip's bell I lie.
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily:
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Official News and Radio Gossip.

Savoy Bands to Stay.

WE are glad to announce that, as a result of recent negotiations, it has been found possible to retain the services of the Savoy Bands for regular broadcasting, as hitherto. We feel that listeners generally will be gratified to know that this popular feature is to be continued in our programmes for at least another year.

Encouraging Folk Dancing.

In the hope that it may stimulate and encourage the work of Folk Song and Dance Societies in rural areas, it is proposed shortly to transmit folk music regularly on Saturday afternoons from Daventry Station. It is believed that listeners will welcome an opportunity of hearing at stated times a selection of this type of music in which our country is peculiarly rich.

Bach's Birthday.

Arrangements are now being made for the commemoration at London Station of the anniversary of that great master of music, Johann Sebastian Bach, on March 31st. It is hoped that the programme will be contributed to by several famous artists who have specialised in this composer's works.

Talks from London.

On Sunday, March 7th, the "Week's Good Cause" will be the Polytechnic, Regent Street, and Sir Douglas Hogg will say a few words on Mr. Quentin Hogg, the founder, and the appeal which this Institute is at present making. On the following evening, at 7.40 p.m., Lady Tree is to broadcast a short talk on the Queen's Nurses, to which some part of the funds of the National Memorial to Queen Alexandra will be devoted. Mr. Cherry Kearton, the famous naturalist, will give two talks on Wednesday, March 10th, and Saturday, March 27th. Mr. Kearton is shortly to begin an extended lecture tour in the provinces and these will be his last talks from London for some time. Two talks in the "My Day's Work" series will be given during March, one by a London tramway driver and the other by Mr. William Larkin, who has been a steeplyjack for over forty years.

A Modern English Opera.

An excerpt from *Herb the Drover*, Vaughan Williams's recent opera, which is being performed by the B.N.O.C., will be relayed to several stations on March 22nd. This opera is characteristically English, both in its plot and in its music.

Symphony Concert at Birmingham.

Midland listeners will have the opportunity of hearing a Symphony Concert from the Town Hall, Birmingham, on Tuesday, March 2nd. This concert, which begins at 7.30 p.m., is conducted by Dr. Adrian Boult, the orchestra being the City of Birmingham Orchestra, of which he is the conductor. Mr. William Morlock, the well-known pianist, will be heard with the orchestra in the Concerto for piano and orchestra No. 3 in C Minor, by Beethoven.

Everyday Life in a Big City.

Among a number of interesting talks arranged for listeners to the Birmingham Station is one on Tuesday, March 2nd, by Mr. W. H. Ballance on the fascinating story of the Honey Bee. This talk is one of a series on natural history. On the same day, Miss Frieda Baco will begin a new series of talks dealing with various aspects of everyday life in a big city, and the first will describe a public library from the point of view of book borrowers. The purpose of the series is to portray the different phases of life in Birmingham and each story will be the outcome of intimate study.

Opera and Ballads at Newcastle.

A programme of Opera and Ballads will be given by Miss Ethel Stanley (mezzo-soprano), and Mr.

John Oliver (baritone), on Tuesday, March 2nd. The Station Orchestra will begin by playing the Overture to *Tristan*, by Wagner. *Tristan* is one of Wagner's early operas and is founded upon Sir E. Bulwer Lytton's novel of the same name. At 0.30 p.m., on the same evening, a special feature will be the rendering by the Station Orchestra of Symphony No. 3 "In the Forest," by Joachim Raff.

Football Feats.

"Football Feats" is the title of a programme of unusual character, to be given from the Cardiff Station on February 27th. Some famous football matches of the past will be recalled, in fact, the listener will be transported to the grounds where the matches were played. They will hear, not only the noise of the crowd, but will be able to recognise the characteristic sounds of a Rugby football match in Wales, even to the playing of the band before the match and the singing by thousands of voices. The Woolwich Arsenal team is visiting Cardiff for the match with Cardiff City on the date of this programme, and the occasion will offer an opportunity for listeners to hear a number of famous footballers. John Henry will also be there, under the restraining hand of Bloomer, who may, perhaps, for this occasion, be regarded as John Henry's referee.

Art and Folk Songs.

In response to a very general request, an evening of "Art and Folk Songs" will be given on Tuesday, March 2nd, at Bournemouth Station, and the soloist will be Miss Gretta Don (soprano), whose return to the Bournemouth Studio will be universally welcomed. She will sing a number of English, Scottish and Irish Folk-songs. Granville Bantock's "Scenes from the Scottish Highlands" will also be played by the Bournemouth Wireless Orchestra.

Hallé Orchestra Pantomime Fund Concert.

An orchestral concert in aid of the Hallé Orchestra Pantomime Fund in Manchester, and conducted by Sir Thomas Beecham, will be relayed by Manchester on March 25th. Those who have appreciated the fine work of this great musical institution will be glad to hear that we are to share in this concert.

Glasgow's Birthday.

The earlier part of the Glasgow programme on Saturday, March 6th, before Sir Harry Lauder's broadcast, will consist of an hour of celebration by the station staff, as this is the station's birthday.

Philharmonic Concert at Liverpool.

For the tenth and final concert of this season, the Liverpool Philharmonic Society are giving a performance of Beethoven's *St. Matthew Passion*, which will be relayed on March 6th. The Philharmonic Orchestra and Chorus will be conducted by Dr. Adrian Boult, and the four soloists will be Miss Dorothy Silk, Miss Astra Desmond, Mr. Stuart Wilson, and Mr. Herbert Heyner.

"In the Corner."

The programme from the Liverpool Station on Wednesday, March 3rd, will consist of classical and modern music played by the Station Octet, under the direction of Mr. Frederick Brown. Miss Hilda Roberts (soprano) will sing groups of songs by old and new masters and the Station Repertory Players will give a new radio play, *In the Corner*, written by W. Huxley Adams, a Liverpool author.

"Moods and Fancies."

For the programme entitled "Moods and Fancies" on Wednesday, March 3rd, Plymouth Station will again welcome Dr. Harold Rhodes (solo pianoforte), who gained much popularity by his recent broadcast. Mr. Jay Kaye, the London Entertainer, whose impressions of Don Lem are well known to London listeners, is also coming

to broadcast on this date. During the evening, Miss Lilian Campbell, a soprano from Exeter, will make her first appearance before the Plymouth microphone, and Miss Phoebe Cook (cellist), also of Exeter, who has been at the Guildhall Concerts in Plymouth, will also make her broadcast debut.

A Military Band Night.

The band of the 1318th Hussars will broadcast a programme consisting of many old and new favourites from the Edinburgh Studio on Wednesday, March 3rd. During the same evening, Miss Vivienne Chatterton (soprano) will sing several groups of songs, and Mr. F. W. Hodgkinson will play some cello solos. This programme will be relayed to Aberdeen.

Hebrew Melodies.

An interesting event at Belfast Station on Tuesday, March 2nd, will be a half-hour recital of Ancient Hebrew Melodies by the Rev. L. Mosent. Mr. Mosent, who is a well-known Rabbi in the North of England, has made a particular study of Hebrew Folk-songs, and his lecture, illustrated with a number of these very beautiful melodies, is of great interest from both a musical and a historical point of view.

A Gaelic Service.

On the afternoon of Sunday, February 28th, a transmission of national interest will take place from the Aberdeen Station, and will be S.B. to Scottish stations. This is the annual Gaelic Service, which is to be held in the Chapel of King's College, and relayed from the University. The service is a relic of the time when there were no such things as organs in the churches, and it brings us back to the days when, in the Highlands, religious services, especially Communion Services, were held in the open air. The custom of presenting still lives on in the Highlands, and in the Gaelic Church Service the presenter first sings, or intones the tune, and then the congregation take up the tune and sing it. The service, which the whole Senate attends, is extraordinarily striking in its simplicity. On this occasion the presenter is to be Mr. Neil McLennan, Station Director of the Aberdeen Station.

Cesar Franck at Aberdeen.

Cesar Franck only wrote one Sonata for violin and piano, and on Thursday night, March 4th, Mr. Alex. Madisky and Miss Nan Davidson (pianist) are to play two movements from it at Aberdeen Station, after which, the first movement from his Symphony in D will be played by the Wireless Orchestra. This short recital will fittingly precede Maeterlinck's *Trilogies*, which is to be S.B. from Belfast.

Rotary's Coming of Age.

On the occasion of the coming of age of the Rotary Movement in Great Britain on February 24th, an address by Mr. Stanley Leverton at the luncheon of the Rotary Club of London (of which he is the President), will be relayed from the Hotel Cecil and broadcast through London and Daventry. Mr. Leverton will talk on "Twenty-one Years of Rotary," with special reference to the influence of the movement upon universal peace. The proceedings will also include the singing by Mr. Seymour Doucet of Mr. Leverton's song, "Hark to the Tramp," set to music by Sir Landon Ronald, and the recitation of Longfellow's "Arsenal at Springfield."

Alexandra House Appeal.

The new home for Motherless Children to be opened next month at Ealing by H.R.H. Princess Mary, is to be known, by command of the King, as "Alexandra House," and since the opening of the first Home, in 1896, upwards of 1,800 children have been received. On Sunday evening, February 21st, the Treasurer, Lady Bertha Dawkins, is broadcasting an appeal on behalf of the Home.

Farther into the Unknown.

By F. A. Mitchell-Hedges, The Explorer.

[This is the last of the series of talks which Mr. Mitchell-Hedges has been giving from the London Station. This gallant explorer has now set out with his two companions, Lady (Richmond) Brown and Mr. Joyce, of the British Museum, on another hazardous journey into the unknown regions of British Honduras.]

EVEN now, although I have traversed the Caribbean so many times, prowled about among the little palm-clad islands, waded among its coral reefs, landed on vast stretches of uninhabited shore, with the jungle, impenetrable and sinister, growing down to the beach, I am still held in the glamour of its romance.

A Beautiful Island.

The first stop of our little party will be the island of Bermuda, and after that, Jamaica, where we shall disembark. This is one of the most beautiful islands in the world. All who have ever entered Kingston harbour must have been struck with this wonderful natural anchorage. When a mile off shore, one sees the little town of Kingston apparently nestling at the foot of the Blue Mountains, but in reality these mountains are some miles away, towering thousands of feet into the air. The water of the harbour is green and peaceful, while fringing the beach rise stately coconut palms.

On leaving Jamaica, our next stop will be Belize, the capital of that little-known colony, British Honduras. Many and sanguinary in the past have been the battles between the Buccaneers and the Spaniards in this part of the world. Belize is really built upon a swamp and is approached from the sea through a tortuous channel between coral sand islands. Some of these islands appear like stage scenery, tiny and almost circular, yet on them invariably grows a cluster of coconut palms.

Swamps and Mosquitoes.

We shall stay in Belize only long enough to fill up with stores and supplies, and, if possible, we shall engage gangs of Caribs to carry on the work of felling the jungle and excavating when we finally arrive at our destination, the great ruined Maya city, which we discovered in 1924, in the interior of British Honduras.

From Belize, in our little yacht which is already out there, we shall traverse the hundred odd miles of coral reefs, until, finally, we arrive at the mouth of the Rio Grande, the river up which we must proceed. The heat will be terrific. On either side stretch thick mangrove swamps. Mosquitoes are in clouds, and as we continue up stream, slowly the swamps give way to jungle, which grows dense and yet more dense, walling the river in. On either side are wonderful plants—orchids and brilliant flowering vines grow in profusion. Some of the vines trail from the tops of trees in fantastic shapes from a height of over 200 feet, many of them straight down and into the river.

Primeval Forest.

About eighteen miles from the mouth, we shall leave the yacht and then, having previously arranged that Indians shall come down in dog-outs to transport us and all our supplies into the interior, we shall continue our journey in these frail craft.

Soon we shall encounter the first rapids, where we must alight and all give a hand in pushing the little boats through the shallows. Waterfalls also have to be passed, and this is a much more difficult task, for we shall probably have to unload the boats before they can be dragged up and over the thunderous rushing waters.

The scenery here is magnificent—beyond any picture I can draw in words. Wonderful palms grow in numbers, and often we shall see trees

that have fallen completely across the river—sometimes high up, so that they form a wonderful flowering bridge, while some will be so close to the water that we shall have to lie flat in our boats and creep under them.

In the mud at the edge of the river there is abundant proof of the numerous wild beasts that come to the edge to drink at night. The deep impress of the tapir is unmistakable; the pads of that great cat, the jaguar, and its lesser relatives, the tiger cat and the ocelot, are ever prevalent, and the hoofs of the wild pig are seen everywhere.

We are sure to see long sinuous shapes wriggling across the water with flat, squat heads, for snakes can swim rivers with ease. Great lizards, too, we shall see—some of them are over five feet in length; while gloriously coloured humming-birds and butterflies will be ever present, and so our journey will continue.

Jungle Mysteries.

At night time, we shall form a camp. It is impossible to travel after dark owing to the anarchy with which the river is infested. The Indians will hack a small clearing in the jungle with their machetes. There will be little sleep for us, however, because of the clouds of mosquitoes and the irritation from ticks and innumerable other forms of insect life.

At daybreak, we shall continue our journey and, finally, late in the evening, if we have luck, we shall reach a village entirely inhabited by Maya Caste Indians.

The great ruins lie within a mile, and it is here we are going to begin excavation work and to clear the jungle and see what other mysteries lie buried beneath the dense foliage.

There are several extraordinary features about these huge ruins. We have already disclosed the fact that there were five different periods of occupation, three of which are of very definite character, but, of course, we do not know yet the full extent of this immense site.

Trade Follows the Explorer.

I know there are thousands who, if they could get away, would gladly go with us on this expedition, but there is just as great a work to be done to-day in this country as that which we are undertaking on this trip. It does not matter what your occupation may be or what your position in life is, there is no reason why every man and woman throughout the British Isles should not feel in the finest sense the pioneer spirit. If you are an employee, the minute you strike out to better your position, you are adventuring. If you own a shop and you open another branch, you are pioneering, and if you have a business and you send out your travellers to open up fresh channels of trade, what are you but explorers?

The work that Lady (Richmond) Brown, Mr. Joyce, and I are undertaking is not only a question of opening up old ruins and discovering data in regard to lost civilisations or of finding specimens for enriching our museums, but, as history shows, all fresh territory that is opened up increases trade and commerce and adds to the prosperity of a country.

The Pioneer Spirit.

As a recent example, I am glad to record a fact that shows how the pioneer spirit is reviving in this country. A British company has secured concessions from the Bolivian Government covering over 150,000 square miles of immensely rich land, with almost limitless potentialities for cotton, rubber, minerals, and possibly oil. To open up this vast tract, railroads will have to be built, wireless stations erected, and docks constructed. It is a call to the old British pioneer spirit over again.

Trumpets and Trumpeters.

By Francis Gribble.

TRUMPETS are of many kinds. The horn, the cornet, the bugle, the trombone, the euphonium, the ophicleide, the saxophones are species of the genus, and the list could easily be lengthened. It is, in some form or other, one of the most ancient of instruments, though its original purpose, as defined in the Hebrew scriptures, was to make a noise, rather than to delight the ear. Did not the din of the trumpets of the Israelites cause the walls of Jericho to fall down flat?

A Large Order.

Silver trumpets in particular may be saluted as a link between ancient and modern musical times. The King's State trumpets are of silver, having been made in the reign of George III. On great and solemn occasions, at Saint Peter's, in Rome, silver trumpets are used in this day, and we read of silver trumpets in the Book of Numbers, and also in the writings of Josephus. Moses was ordered to make two silver trumpets, to be used mainly for the purpose of sounding alarms. Solomon, according to Josephus, gave the largest order for silver trumpets known to the history of the trade—"200,000 trumpets, according to the command of Moses."

Later historians have, it is true, questioned the accuracy of that statement; but it fits in well enough with the facts recorded in the Book of Kings. Silver was cheap in those days. Solomon "made silver to be in Jerusalem as stones." David amassed, for the building of the temple, the equivalent of 48,000 tons of gold and silver.

Mozart and the Trumpet.

Not all musicians have been enthusiastic admirers of the trumpet. Mozart, for one, objected to it.

"He could not bear that instrument," says Holmes, in his "Life of Mozart," "when blown by itself, and was alarmed even to see it handled. His father, thinking to remove this childish fear—though, one must needs think, in this instance, with less than his usual prudence—desired that it should be blown before him, notwithstanding all his entreaties to the contrary. At the first blast he turned pale, and sank to the ground, and serious consequences might have ensued had the experiment been persisted in."

Yet Mozart got over his terror, and composed pieces for the trumpet at the age of twelve.

The trumpet is one of the few instruments which we English are reputed to play better than foreigners; and we are said specially to excel on the slide trumpet; the reason being—to quote Mr. Algernon S. Rose—that "the English lip is generally firmer and not so large as that of the native of Southern Europe, and in the thick lip there is seldom the same nerve power or muscle as there is in the thin one."

A Queer Kind of Note.

There is a story told of a trumpet player whose incurable habit it was to sound even those obvious errors which occasionally occur in copying out orchestral parts, and then gravely to hand up his copy to the conductor to prove that he was right. But, at last, his obstinacy was overcome. Mr. Rose thus relates his discomfiture:—

"One day, at rehearsal, this trumpeter, whom every one longed to catch tripping, gave forth a murderously discordant note. The conductor stopped the orchestra and repeated the passage. Again did the accurate player give vent to an inaccurate sound. Thereupon, an altercation ensued between conductor and trumpeter. To prove himself right, the latter, as was his custom, passed up his part in triumph. Receiving the copy with impatience, the conductor glanced at it, and then, with withering scorn, exclaimed, 'This is no note. You have been playing a—dead fly.'"

Thus was the too scrupulous and conscientious trumpeter at last bowled out.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss SARA ALLGOOD, the well-known Irish actress, will play in "Will o' the Wisp," which is to be broadcast from London, Coventry, and other Stations on Sunday, February 21st.



Miss MAEL CONSTANDUROS, the popular radio entertainer, who will play in "Devoted Elio" at Bournemouth on Friday, February 16th.



Miss MARGARET MCKEE (Singer), the "Californian Mocking-Bird," will be heard by London and other listening on Monday, February 22nd.



Mr. HARRY HOPEWELL (Baritone) will take part in the "2.30 Revue" to be broadcast from Manchester on Tuesday, February 23rd.



Miss HELEN MAR will tell London and other listeners some American stories on Saturday, February 27th.



Mr. STEPHEN WEARING (Pianist) will provide the 7.15 p.m. classical feature this week from London Station.



The Lady BERTHA DAWKINS, whose appeal for Alexandra House, the home for motherless children of Ealing, will be B.C. from London on Sunday, February 21st.



Mr. CHARLES TREKARNE (Baritone) is singing from London on Saturday, February 27th.



Mr. J. N. N. DRAIGEN ("Blab"), who gives the Weekly Cartoon from Glasgow Station each Saturday evening.



Miss DOROTHY VARICK (Entertainer), whose broadcast will be the Week's Feature B.C. from London to other Stations on Wednesday, February 24th.

Listeners' Letters.

Who Started Hospital Radio?

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2, Finsbury Street, London, W.C.2.

It was recently stated in *The Radio Times* that "the idea of the general provision of wireless apparatus for hospitals... had its origin with Mr. Koble Howard, whose talk on December 20th, 1924, contained its first advocacy."

I am sure no one who has been privileged to help the hospitals to get wireless installations will appreciate the need for accuracy on this point more than Mr. Koble Howard himself.

Mr. Howard raised a fund to equip the Royal Sussex County Hospital, and I am informed that he first communicated his proposal in November, 1924.

Perhaps the original suggestion may be traced to Mr. J. R. Ogden, a well-known Yorkshire lecturer. Following an appeal made by him, Mrs. William Lawrie Dunn presented complete installations to the Dr. Barnardo's Home at Harrogate and to the Harrogate Home for Incurables. The first named was equipped in August, 1924, with headphones in all wards and six loud speakers.

The Home for Incurables was equipped in November, 1924; twenty rooms in which are wired for headphones and fourteen loud speakers. The work at both institutions was carried out by T. Wray, Electrical Engineer, of Harrogate.

It would be of great interest to know of any institution which was equipped at an earlier date.—J. HEAN JONES (Managing Editor of the *Daily News*).

Do We Really Like Jazz?

I suggest that only a small percentage of the public really understands dance music or why they like it. The English temperament lacks the tenseness and vivacity of the American. As a natural result, the English cannot, like the American, appreciate to the full music which expresses these national characteristics so forcibly. Anyone who has heard a really good jazz band will see what I mean. But to condemn the music of a great nation because most of us, especially the older ones, cannot understand it, is surely the height of unfairness and is unworthy of a nation whose soul is expressed in different but no less typical national music.—R. HAMME, Camberley, Surrey.

The Harmonies in Jazz.

A LISTENER who wishes for light amusement and dance music only must be as rare as one who wishes the programme to consist solely of classical music. All those who desire light entertainment and dance music are neither physically strong enough, nor can they afford to get this kind of thing elsewhere, or perhaps they live in the country, as I do, and are unable to get such entertainment anywhere in the neighbourhood.

In these days, when young and old are devoted to dancing, it is ridiculous to assert that only the non-workers dance. Many people who sit in offices all day are only too glad to be able to get exercise this way. I was ill nearly all last year, and if there had been classical music continually, I should not have appreciated it half so much. Why cannot the highbrows try to hear harmonies in the so-called jazz music, as some jazz contains much more harmony than a lot of modern classical pieces?—HELEN HIVER, Oldham Hall, near Colchester.

Stations Calling!

Would it not be a better plan for stations to announce "Broadcasting Station '2BL' London," instead of the usual "London calling," or whatever place it may be? Every country has its own style of announcing; for instance, in New Zealand, I have tuned in "Station '2BL' Sydney, Australia," and all one gets is "2BL here." Again, there is a long-winded announcement such as that of my favourite station, K.G.O., Oakland, California. This is the usual form: "Pacific Coast Station, K.G.O., Oakland, California. General Electric

Company of United States of America, transmitting on 312 metres. Music from Henry Halsted's Dance Orchestra, Hotel Saint Francis, San Francisco"—practically all in one breath. One must have the ears of a cat to pick that up.

New Zealand stations always announce after this fashion: "Radio Station, 2YK, 2YK, Wellington, New Zealand," nearly every station repeating the call sign.—LISTERAY B. DUFF, Belgrave Terrace, Aberdeen.

A Bouquet for Sir Walford Davies.

STILL the announcement of the broadcast "Tattoo," and having happy recollections of the first rendering of it, I invited a friend, with whom I "soldiered," to listen. My father (with forty-five years' active service in the chorus of the Three Choirs Festival) paid a casual call the same evening. After the "Tattoo," we lingered on till Sir Walford Davies spoke. At the conclusion of his talk, my friend remarked: "I have never enjoyed a talk like that in my life before. I have always said I am not musical, but Sir Walford Davies says I am. I am the chap he is talking to." My father's comment was simply, "He said next Tuesday, didn't he?"

Will the B.B.C. in general, and Sir Walford Davies in particular, please accept the appreciation of seven listeners at Gloucester?—G. B. Gloucester.

Live and Let Live.

I HAVE been delighted to note from time to time, that there are still some people who do not agree with the clamour from some quarters for all "light" fare. Personally, one of my pet aversions is the dance music provided by the B.B.C., but I am not so self-centred as to wish to deprive other people of the pleasure of listening to such things if it pleases them. Let the B.B.C. carry on as in the past, catering for all tastes.—A. E. HENDLE, 132, St. Helena Road, Bolton.

From a Lover of Poetry.

Am I wrong, or is there a slight tendency towards a reduction of verse-speaking in the programmes?

Poetry and dance music were the chief inducements that led me to procure a listening set. These and Chopin, but poetry came first.

May not one hear more of those golden voices that the verse-speaking movement has developed? I don't refer, of course, to the poisonous ejections of the popular reciter.—W. R. GILLSPIE, 13, St. Lawrence Street, Dunfermline.

Chess on the Battlefield.

It was recently stated in a very interesting talk on chess "that chessmen could be made from almost any old thing lying about."

I can instance a personal experience during the South African War. Time hung very heavily during routine duty—a welcome change, however, from more strenuous work previously! I made a set of chessmen, which I still have, out of old cartridge-cases, fashioned with the aid of a jack knife, a pair of barbed wire pliers, and the good old Army boot acted as a hammer when required, the heel being the head and the necessary power being derived by holding the toe. Many a weary hour was whiled away by games played on a board, ruled with the help of a bayonet on my mantelshelf sheet. However, I cannot say these games, as played by my comrades and self, were of the highest class or that they will live in chess history.—VAUGHAN M. MENDOCH, St. Mary's Hospital, Paddington, W.2.

THE New Year number of *The Ampian Magazine* contains a special article by Captain Eckersley in which he forecasts a not distant date when possessors of multi-valve sets will be in touch with Europe's culture through at least four national programmes capable of simultaneous reception without interruption.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

MENDELSSOHN'S "ELIJAH."

(LONDON, DAVENTRY AND OTHER STATIONS,
SUNDAY.)

THIS, one of the two great popular oratorios of the world, received its first performance in Birmingham Town Hall eighty years ago. The composer himself conducted, and his work gained immediate favour. Which quickly spread all over England. An interesting event in its history occurred recently, when, at the Old Vic Theatre, this Oratorio was staged and acted—(I have an impression, by the way, that the Moody-Manners Company had previously done the same thing)—taking us back to the idea of the original oratorios, which were developments of the religious dramas of the Middle Ages.

The work outlines the great prophet's meditations between God and the Israelites. Besides ELIJAH the chief characters are ORELIAN, an ANGEL, the WILLOW whose son Elijah restores to life, the Boy whom Elijah sends to seek signs of coming rain, KING AHAH and the QUEEN.

To Soloists are also allotted various parts such as those of TWO WORKERS OF ISRAEL, and of ANGELS. The Chorus generally represents the ISRAELITES, but also such different characters as the PROPHETS OF BAAL and ANGELS.

Neither is the whole Oratorio, nor are Parts One and Two, written in an unbroken, continuous flow, but rather in a number of set pieces, which we may classify as follows: (1) CHORUSES, which generally express the prayers, praises or comments of the People; (2) Solo pieces as follows—(a) RECITATIVES, or free musical recitation of the narrative (in which the *scandi* take precedence); (b) ARIAS, or definite songs in which the *musical* take precedence; (3) ENSEMBLES—Duets, Trios, etc., in which the Soloists unite, and sometimes combine with the Chorus.

PART I.

The score opens with a brief INTRODUCTION—in which Elijah declaims the words: *As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.*

This is followed by the OVERTURE, a lengthy orchestral piece which leads direct into the—

Opening Chorus. The Israelites are bewailing the famine which is spreading over the land.

Next, Elijah, at the bidding of an Angel, departs to the brook Cherith, and thence to Zarephath, where he restores the Widow's son to life.

Next follows King Ahab's accusation of Elijah as responsible for their lack of rain; the downfall of the Priests of Baal, the triumph of Elijah, and the coming of rain, with the rejoicings of the Israelites.

PART II.

Almost at the opening of the Second Part, Elijah prophesies against King Ahab, and is threatened by the Queen.

The rest of the work is almost taken up by Elijah's flight into the wilderness, his weariness of life, and his hearing of the Voice of God.

Towards the end there is reference to Elijah's ascension into heaven, and finally a Chorus of Thanksgiving.

CHOPIN'S BIRTHDAY PROGRAMMES.

(LONDON, DAVENTRY AND OTHER STATIONS,
MONDAY.)

FREDERICK CHOPIN was born on February 22nd, 1810, in a village near Warsaw. While he was still a small boy he became a brilliant concert pianist, and he had already won European fame as a Performer before (at the age of twenty or twenty-one) he was hailed by Schumann as a Composer, in an article opening with the now famous sentence, "Hats off, gentlemen—a Genius!"

(Continued on the facing page.)

Programme Pieces.

(Continued from the facing page.)

No composer has ever expressed his personality more vividly and more completely than did Chopin. In him there were two strong racial elements. His father was a Frenchman, but his mother was a Pole, and while he was born in Poland, he spent most of the latter half of his life in Paris.

In Chopin's music French refinement, grace and elegance tend to the extreme towards effeminacy, and even just occasionally, perhaps, morbidity. Wonderful as is his genius when the Frenchman is uppermost, it attains, perhaps, even higher flights when the Pole in him bursts forth. Then, indeed, he writes music unsurpassed in its tenderness, fire, strength and even ferocity. Sometimes, too, there are in his music echoes of the tragedies of Poland—those tragedies whose gloom has, happily, lately somewhat lifted.

As a composer for the Piano, Chopin stands among the greatest of innovators. Being himself a most accomplished pianist, he had a special gift for writing music well-moulded to the keyboard and well adapted to the ten fingers—and (very important) the two feet. The element of creativity which is sometimes exhibited by the pianist-composer was entirely lacking in him; he brought extraordinary subtlety into Piano Music and Piano Playing, and instead of mere showy brilliance, has given us the most delicate, lace-like elaborations.

Chopin wrote practically nothing of importance apart from Piano Solos. Hence his birthday may properly be celebrated by a Piano Recital such as that we are to enjoy to-night.

LEONCAVALLO'S OPERA, "PAGLIACCI."

(LONDON, SATURDAY.)

Pagliacci, or *The Players*, is a short, two-Act piece, in which is shown the acting of a domestic drama, tragically borne out in earnest in the life of the actors.

In a PROLOGUE, TOSCA (*Baritone*), the hunch-backed Clown, in his stage costume, appears through the curtains, and reminds us that actors have hearts like the rest of mankind, and are subject to the same joys and sorrows.

ACT I.

The curtain rises to show us an Italian village, where a Touring Company has just arrived, and is being greeted uproariously by THE VILLAGERS (*Chorus*). Soon the Head of the Company, CANIO (*Tenor*), gains attention by persistently banging his drum and then announces the time of the coming show. He introduces to his audience NEDDA, his wife (*Soprano*).

Presently everyone leaves except Nedda, who is presently joined by Tosca, who tries to make love to her, and gets a lash across the face as his reward. He goes away vowing vengeance.

One of the villagers, SILVIO (*Baritone*), now joins her. He is in love with her, and she with him. A love scene follows, Silvio begging Nedda to run away with him.

Tosca overhears, and brings Canio. They surprise Silvio and Nedda, but Silvio escapes. Members of the Company interpose between the enraged Canio and his wife. It is time to prepare for the play. Left alone, Canio sings his famous song *On with the Motley*, and disappears through the curtains at their improvised stage.

ACT II.

The players give their play before the assembled peasants. Canio's part is that of a husband who, returning home, suspects his wife of infidelity. Canio forgets his lines in the awful reality of the situation. At last he loses control of himself, and actually stabs Nedda to death. Silvio rushes up, but he is too late, and Canio, recognizing him, stabs him also. The crowd seize Canio, who says, *The comedy is ended*.

[N.B.—The Overture to Mozart's *Magic Flute* (Belfast, Wednesday) was described in the issue of *The Radio Times* dated January 22nd.]

Our Point of View.

Broadcasting the Budget.

AS our newspapers these days are reminding us in nearly every issue, the fateful day is fast approaching when Mr. Winston Churchill will stand up in his place in the House of Commons and disclose his Budget secrets to a listening earth.

A listening earth!—at once the phrase suggests the question, Why not literally a listening earth? Why should not the Budget Speech this year—and every year hereafter—be broadcast to listeners throughout the nation?

At this stage in wireless history there is nothing strange or sensational to adult minds in such a question. On the contrary, to all reasonable people, it is the answer that says that such a thing must never be, that is in truth both strange and sensational.

For what could be more strange at this time of day than the idea that a microphone in the House of Commons is an offence against the proprieties? To-day, in the view of all those who care anything about broadcasting, the microphone has at least as good a claim to a place on the Speaker's table, as has the famous dispatch-box and the historic mace. And when we remember that a whole gallery has been set aside in that crowded little chamber for the accommodation of representatives of the newspapers, there can be no objection on grounds of space to the admission of a neat and silent little microphone and a few yards of wire.

We may be sure that in a Wellsian Utopia the Budget Speech, if there happened to be one, would be broadcast without question. To those fortunate Utopians it would be the obvious thing to do, as natural and right as to tell the truth and to be without fear. But in our modern world there always seem to be incredible difficulties in the way of our taking full advantage of all the benefits that modern science has placed at our command.

The principal obstacle that stands in the way of the microphone being brought into the House of Commons for the broadcasting of certain outstanding speeches is that there is no precedent for such a thing. There is no saying what would happen to the country, cry the antediluvians, if this strange and uncanny machine once got inside the sacred precincts of St. Stephen's. And so all those who are striving to keep this lusty young giant Broadcasting as a sort of perpetual Peter Pan who may never grow up, declare in a dismal chorus that to broadcast the Budget Speech would "open the floodgates and obliterate the landmarks," and inevitably lead to red ruin and the breaking up of laws.

But the antediluvians cannot, of course, have it their own way for ever. In spite of them all, the world does move, and some day the Budget Speech—and many another historic event as well—will be broadcast without disaster to Press or Parliament or people.

But if this advance is ever to be made, the initiative must come from the public, listeners everywhere will have to make their

wishes known to their representatives in Parliament and to the editors of their newspapers. That is the way, and the best and speediest way to clear the road so that, when Budget Day comes round, the Chancellor's speech will be broadcast, at any rate from our London and Daventry Stations, and every citizen throughout the land will have a chance to hear every word and every syllable of what is for each one of us the most important public utterance of the year.

And if the effort were made promptly, the first Budget Speech to be broadcast might be the speech of 1926.

THE CHALLENGE OF AMERICA.

THERE has recently come into our hands from an American correspondent the report of a very interesting and stimulating address on the progress and direction of radio development in the United States, which was delivered recently in Boston, Mass., by Mr. David Sarnoff.

As General Manager of the Radio Corporation of America, Mr. Sarnoff knows what he is talking about when he deals with matters connected with broadcasting, and speaking, as he was on this occasion, to members of the local Chamber of Commerce, we may be sure that he was careful to confine himself to facts and figures that are beyond question or dispute, and to avoid extravagant claims which an audience of business men would be quick to resent. Nevertheless, there is a breadth and vision about Mr. Sarnoff's conception of the immediate future for radio in America that must have left many of his audience gazing at each other with a wild surmise.

Here, for example, are some of Mr. Sarnoff's startling sentences:—

Less than five years ago, there was only one broadcasting station in the United States organized for the service of a public programme; to-day, there are over 600 stations throughout the country.

More than five million American homes are equipped with radio sets.

The day will come when every local education authority will have an appropriation for broadcasting, and when our universities and colleges will have endowments for special broadcasting services.

Super-power broadcasting, controlled by proper engineering conditions, will open a new era for the listener in the United States.

The programmes that will soon be broadcast to us by the nations of Europe will only emphasize the need and purpose of further communication. For when we have brought Europe to our homes South America and the Orient will still beckon to us.

These claims and prophecies of Mr. Sarnoff's are an unmistakable challenge to us in England. We must look to our laurels. Though we in this country, in all that affects broadcasting, have ventured far along the road of discovery and achievement, we dare not rest content to stay where we are. Whatever superficial observers may say to the contrary, broadcasting is no longer a national enterprise, we are all members of a great international system, and we in Britain are being more and more vigorously challenged by the best brains of other countries.

The Children's Corner.

Broadcasting to the Moon.

THE Aberdeen Uncles and Aunties are very proud of having made the first definite attempt to broadcast to the moon! You know, perhaps, that all the Uncles and Aunties lately made a trip to the moon in a special motor-car! They expected to get tea there and have quite a jolly time, but, unfortunately, the Man in the Moon was very cross at being wakened from his winter sleep and made them all prisoners in a cheese dungeon! A horrible fate! The Uncles and Aunties only escaped on promising to broadcast music to the moon on their return to Aberdeen. Auntie Win thought the only safe plan was to run a line from the moon. But where were they to get the line? Fortunately, Uncle Jim had brought a roll of bat elastic on the trip, so the elastic was reeled out on the journey home.

On reaching the Studio, the Orchestra broadcast some charming music and then Auntie Win telephoned to see if Mr. Man in the Moon approved. Alas, there was no reply!

A Radio Circle Orchestra.

The Radio Circle Choir and verse-speaking class at Stoke-on-Trent have broadcast from the Studio on various occasions. With the assistance of Mr. F. B. Stone, Auntie Kate now sees her way to form a Radio Circle Orchestra. Members must pass a test before admission. Under the leadership of Mr. Stone, this will be a great asset for the station—besides being of incalculable benefit to the children on account of the practices.

"A Burglary."

One always has to be prepared for the unexpected in the Studio, but on Tuesday, February 23rd, Leeds is likely to be in for a little excitement distinctly out of the ordinary, for something in the nature of a burglary is apparently to be committed. Who, what, why, when or where remains to be seen (or heard), but, anyway, we need not get the "wind-up," because if Orsco and Erbert are concerned in it, they are sure to make a mess of it.

"The Robins."

The name "Robins," at Nottingham, has now been done away with and, instead, we have the "Robins," which reminds all our listeners of the connection between Nottingham and Robin Hood.

On February 27th, we are going over to Derby to give our Radio Circle members there a chance of seeing us in the flesh. We are expecting a great rally.

Wireless Sets as Prizes.

Well done, Manchester children! The Radio Circle membership is jumping up by leaps and bounds, and in one week, January 23rd-30th, there were no fewer than five hundred and nine new members. The Manchester and District Association of Radio Societies has decided to give prizes to members of the Radio Circle, both present and future members, in the following way: The next four thousand members to join will all be numbered, and when that number has been completed, some prominent personage will be asked to choose two numbers, one between 1 and 2,000 and the other between 2,001 and 4,000. The members whose numbers correspond with the ones chosen will each receive a prize.

For those members who have already joined there is to be a somewhat similar scheme. One of the blind children from a local institution will be asked to go down the pages of members with a pin and to stop and prick the page whenever he wants to. The members whose names are pricked will also receive a prize. And now you'll be wondering what these prizes are to be. Well, they will be various wireless sets, constructed, or given, by the Manchester Association of Radio Societies, which consists of the amateurs in the district. So, come along, and see if you can be among the lucky ones!

FAIRY WINGS.

THEY were swinging on the lamp-post, two little fairies named Popsey and Fluff. They thought it was great fun doing this, for sometimes people stopped to light a cigarette under it, and then they blew the matches out as hard as they could. Sometimes the men were angry; at other times they laughed, and said the wind was very annoying. Wind, indeed!

Then it began to rain. Popsey and Fluff didn't like the rain. They closed up their wings, but it made very little difference, because the rain trickled all over them, and when the rain gets on a fairy's wing, the fairy becomes visible to the human eye.

Nobody did for a while; in fact, they wanted so much to get home out of the rain that nobody stopped to light a cigarette or look at the time. Only a girl with a white face, and holding an umbrella closed, stopped to see if she could open the umbrella.

"It has become jammed," she said to her companion, another girl with a face as white as hers. "Well, we can't be much wetter than we are. Why," and she looked up at the lamp-post and smiled, "why there's a fairy up there. She's such a dear little thing. I would like to take her home with me."

It was Popsey she saw, and the fairy's wings were very wet.

Popsey was very frightened at this remark, and spread her wet wings and flew away. Fluff followed her. The white-faced girl stood and stared at them, and her companion, who hadn't seen them, said she was looking at the moonlight trying to struggle through the clouds.

Now the fairies found a house in darkness, and there was a window open.

"This will do to hide in until the rain ceases," said Popsey.

Fluff agreed with her, and they crept inside. Just beside the window was a square box with two electric light bulbs burning inside it. They were burning dimly, not like those bulbs burn on the standards in the street.

Fluff was dry and Popsey was nearly so when one of those humans came into the room. Popsey, peeping out of the box, saw that it was the white-faced girl who had seen her swinging on the lamp-post early in the evening. She came straight over to the box where the fairies were hiding.

"Why, you've left the valves alight, and the switch is off. Dear me, Peter, you do waste current!"

The girl turned on a switch, and lovely music flooded the room. Popsey and Fluff were so delighted, and Popsey forgot her wings weren't quite dry. She stood on the edge of the wireless cabinet trying to see where the music came from, and the girl caught sight of the wings.

"Fairy wings," she cried.

But before she could put out her hand, Popsey had flown away. So had Fluff.

It was raining no longer, and the air had dried Popsey's wing, so both fairies went back to their lamp-post and started their swinging again. But Popsey didn't tease quite so many people who stopped under it, because she had had a nasty fright; she had been twice nearly caught by a human!

V. C. ALEXANDER.



Popsey spread her wings and flew away.

"WHICH?"

A Serial Drama Competition.

WHAT WILL HAPPEN IN THE THIRD ACT?

£100 IN PRIZES.

IN response to appeals from listeners all over the country, who so much enjoyed the presentation of the *Mayfair Mystery*, last December, we have arranged to broadcast another serial drama, and to offer a number of prizes for the most accurate forecast of what happens in the last act. This new play, which has been specially written by Captain Frank H. Shaw for broadcasting, bears the enigmatic title, *Which?* and it will be simultaneously broadcast to all stations in the evening programme on March 1st, 3rd and 6th.

The story concerns three men and a girl who are shipwrecked on a desert island. Each of the men represents a different type, and, as often happens on such occasions, they all fall in love with the lady. The problem which listeners will be asked to solve, when they have heard the first two acts on March 1st and 3rd, is which, if any, of her suitors will the lady choose in the last act; what will be the reasons for her choice, and how the situation between them will conclude.

The third act of the play will be kept under seal in the office of *The Radio Times* until mid-day on Saturday, March 6th, when it will be opened for rehearsal by the company of players who will present it in the evening. A summary of this act, written by the Author in not more than 150 words, will also be kept in a sealed envelope in our office and will be opened in the Studio and broadcast at the end of the play. Competitors must write their solution in not more than 150 words, and that one which most nearly corresponds with the author's summary will be awarded the prize.

The prizes will be as follows:—

1st £50.

2nd £20.

6 prizes of £5 each.

10 prizes of £1 each.

The following rules and conditions will govern this competition, and all who enter should read them carefully before sending in their solutions:—

- (1) Every solution must have attached to it a coupon taken from *The Radio Times*.
- (2) Envelopes containing solutions must be marked in the left-hand corner with the word "Which?"
- (3) The Editor of *The Radio Times*, the Author of the play, and the Dramatic Producer of the B.B.C. will act as a committee of judges, and their decision will be final. Competitors enter on this distinct understanding.
- (4) No member of the staff of the B.B.C. is eligible to enter this competition.
- (5) Solutions must reach the office of *The Radio Times*, 2 Savoy Hill, London, W.C.2, not later than second post of the morning of Saturday, March 6th. Any solutions received after the second postal delivery that morning cannot be considered.

COUPON.

"WHAT WILL HAPPEN IN THE THIRD ACT?"

To the Editor, *The Radio Times*,
2, Savoy Hill,
London, W.C.2.

I attach herewith my solution of the problem set forth in the first two acts of "Which?" broadcast on March 1st and 3rd. The name of the suitor mentioned in my solution as being chosen is

Name

Address

.....

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, February 21st.

LONDON, 9.30.—The Casino Octet, MARY FOSTER (Contralto), REBECCA CLARKE (Solo Violin), and SYDNEY NORTHCOTE (Tenor).

5.5.—"Will o' the Wisp," a One-Act Play by Doris F. Hallman.

9.0.—"Eljoh," RICHARD SCUDLARY, NELLIE KENNEDY, LEONARD GOWINGS, REX PALMER, THE WIRELESS CHORUS and SYMPHONY ORCHESTRA: Conducted by JOSEPH LEWIS.

ABERDEEN, 3.30.—Military Band Concert. THE CITY OF ABERDEEN MILITARY BAND. JAMES ANDERSON (Baritone).

BIRMINGHAM, 9.0.—Concert. VIVIAN LAMBLETT (Soprano) and THE STATION ORCHESTRA.

BOURNEMOUTH, 3.30.—Military Band Programme. DOROTHY BENNETT (Soprano), THOMAS E. HILLISWORTH (Cello).

9.0.—Light Symphony Concert.

CARDIFF, 3.0.—The Squire Celeste Octet. WYNN ADELLO (Soprano).

MANCHESTER, 3.30.—The Hobden Bridge Prize Band. OLIVE STURGESS (Soprano). THE STATION MELODIA CLUB in "The Greek Vase."

MONDAY, February 22nd.

LONDON, 9.0.—THE LONDON RADIO DANCE BAND. 10.35.—Sapellnikoff in a Chopin Recital.

DAVENTRY, 8.0.—Callender's Band. LEONARD SALISBURY (Bass). RAY WALLACE (Flute Well-known Impersonator). THE NOVELTY TRIO. 11.0-12.0.—Dance Music.

BIRMINGHAM, 8.0.—Variety Programme. See Signifies by HAROLD HOWES, with MALE VOICE CHORUS.

9.10.—"The Stallions of Gore Ash," by THE LONDON RADIO REPERTORY PLAYERS.

BOURNEMOUTH, 8.0.—Winter Gardens Night. ORCHESTRA, conducted by SIR DAN GODFREY, BERTHAM LAWIE (Violin), JOSE DE MORAY (Tenor).

CARDIFF, 8.45.—Afternoons with the Romantics (III.). THE STATION ORCHESTRA. JENNIE BAILEY-TAYLOR (Vocalist).

8.0.—Music and Merriment. THE CARDIFF POST OFFICE BAND. VIVIAN LAMBLETT (Soprano), FRANKLYN KRISLEY (Baritone), RED PHILLIPS (Entertainer).

GLASGOW, 8.0.—The Pianoforte Sonatas of Beethoven. HERBERT A. CARRUTHERS (Solo Pianoforte).

8.20.—Folk Music. OLIVE STURGESS (Soprano), ALEXANDER MCCORMIE (Tenor).

MANCHESTER, 8.0.—THE HARMONY FOUR and YVETTE (The Quaint Comedienne).

9.0.—An Hour's Variety.

NEWCASTLE, 8.0.—Music and Merriment. GRACE IVELL and VIVIAN WORTH (Entertainers), and THE STATION ORCHESTRA.

9.10.—EDIE CHURCHMAN (Contralto).

10.30.—CHOPIN. VINCENT CAYGILL (Pianoforte).

TUESDAY, February 23rd.

LONDON, 8.0.—The History of Napoleon Bonaparte in Music and Story.

10.30.—Dance Music.

ABERDEEN, 8.0.—On the Beaten Track. JULIEN ROBERTI (Pianoforte), THE WIRELESS ORCHESTRA.

9.15.—Back to Old Favourites. ALEXANDER MCCORMIE (Tenor) and the ORCHESTRA.

BELFAST, 8.0.—HARVEY T. SCOTT'S MALE VOICE CHORUS and THE STATION ORCHESTRA.

GLASGOW, 8.0.—"The Passing of the Third Floor Back." A Prologue, a Play, and an Episode by Jerome K. Jerome.

MANCHESTER, 8.0.—"The 7.30 Revue" (A Revue Variety Show) relayed from the Grand Theatre, Bolton.

WEDNESDAY, February 24th.

LONDON, 8.0.—The Roosters in Nigger Minstrelsy. 9.5.—The Savoy Augmented Symphonic Orchestra.

DAVENTRY, 11.0-12.0.—Dance Music.

BIRMINGHAM, 8.0.—Popular Programme.

BOURNEMOUTH, 8.0.—Scandinavian Programme. VIVIAN CHATTERTON (Soprano), and THE STATION SYMPHONY ORCHESTRA.

9.30.—MADRID COLE (Solo Pianoforte).

BELFAST, 8.0.—THE AUGMENTED STATION ORCHESTRA and FRANKLYN KRISLEY (Baritone).

CARDIFF, 8.0.—Beacons of Genius. THE "SWA" CHORUS.

8.45.—"Loyalty": THE LONDON RADIO REPERTORY PLAYERS.

9.0.—The Music of Gustav Holst. THE STATION ORCHESTRA and GUYN EASTMAN (Baritone).

DUNDEE, 8.0.—A Choral Evening. THE CALDON MALE VOICE CHORUS. During the evening: ELLA GARDNER (Soprano), T. MORRIS (Tenor), and YVETTE (the Quaint Comedienne).

EDINBURGH, 8.0.—An Evening of Folk Music. OLIVE STURGESS (Soprano), WALDO CHANNON (Solo Violin), MALCOLM GREENFIELD (Mezzo-Soprano) and THE STATION STRING ORCHESTRA.

GLASGOW, 8.0.—The Works of British Composers. ALBERT SAMMONS (Violin) and THE AUGMENTED STATION ORCHESTRA.

HULL, 8.0.—An Evening of Variety. ARTHUR JOHNSON (Solo Violin), CLARETTE ROUGHT (Baritone), HANSCHEN BRASCO (Recitator), IDA SARBERT (Songs at the Piano), and DAVID MILNER (Solo Banjo).

LIVERPOOL, 8.0.—"The Showman's Cabaret." 9.0.—THE STATION QUINTET. THE APOLLO GLEE SINGERS, THE THREE TYLES, and FREDY PROSTYCK (Solo Violin).

MANCHESTER, 8.0.—A Popular Concert. VIVIAN LAMBLETT (Soprano), GRACE IVELL and VIVIAN WORTH (Entertainers), and THE STATION ORCHESTRA.

NEWCASTLE, 8.0.—Popular Arias and Lieder: MARY NEILSON (Soprano), HERBERT HEYSE (Baritone), and THE STATION ORCHESTRA.

NOTTS, 8.0.—Popular Concert: Fourth Evening with Nottingham Artists.

PLYMOUTH, 8.0.—Popular Programme. THE WINDMILL BLIGHT TRIO—Songs and Syncopations.

SHEFFIELD, 8.0.—A Varied Programme, including a One-Act Comedy, "IN THE PARK."

STOKE, 7.40.—THE STATION OPERA COMPANY presents "Maritana."

SWANSEA, 8.0.—Songs and Syncopations: THE PENLAND ORCHESTRA'S GLEE SINGERS.

11.0.—Dance Music at the ANNUAL BALL of the SWANSEA SWIMMING CLUB.

THURSDAY, February 25th.

LONDON, 8.15.—For the Children, RONALD GOVELEY.

8.0.—LONDON RADIO DANCE BAND.

8.0.—Love Duets. Well-known Artists and the LONDON SYMPHONY ORCHESTRA, conducted by PEROY PITT.

10.30.—Dance Music.

ABERDEEN, 8.0.—A Famous Regiment. THE WIRELESS ORCHESTRA.

9.0.—A Popular Programme.

BIRMINGHAM, 7.30.—Frolics Concert. CARRIE TICE, VIVIAN CHATTERTON, WALTER HYDE.

BELFAST, 8.10.—"The Man Who Saw the Future," a Comedy for the Microphone.

CARDIFF, 8.0.—A Phantom Fantomina, "Little Red Sinbad and His Wonderful Lamp."

GLASGOW, 8.0 and 8.45.—VIVIAN LAMBLETT (Soprano).

8.15.—Scottish Regiments, THE GORDON HIGH LANDERS.

MANCHESTER, 8.0.—Lancashire Talent Series. AUSTINOTON.

NEWCASTLE, 8.0.—OLIVE STURGESS and BELLA DAVIDSON, a Short Concert.

FRIDAY, February 26th.

LONDON, 8.0.—A Village Concert, VIVIAN FOSTER.

9.54.—Excerpts from "HENRY VIII." with SYBIL THORNTREE and LEWIS CASSON.

10.45.—Dance Music.

ABERDEEN, 8.0.—A Faery Land of Fantasy. THE WIRELESS ORCHESTRA, VIVIAN LAMBLETT, BERTY FARRINGTON, ALBY MABIN.

BIRMINGHAM, 8.0.—A Dance Programme from the Palais de Danse.

10.40.—More Dance Music.

BOURNEMOUTH, 8.0.—A Song Scene, "OLD FURNITURE."

8.45.—"Devoted Elsie." THE LONDON REPERTORY PLAYERS.

CARDIFF, 8.0.—The Cardiff Radio "FIVE O'CLOCK."

10.45.—Cardiff Caledonian Ball. MITZKIN'S DANCE BAND.

GLASGOW, 8.0.—YVETTE (The Quaint Comedienne).

10.45.—Dance Music.

MANCHESTER, 8.0.—Hotel Majestic "CELEBRITY" Orchestra.

8.0.—Excerpts from Famous Operas.

10.45.—FODEN WILLIAMS.

NEWCASTLE, 8.0 and 8.45.—THE STATION TRIO. 8.0.—VARIED FARE.

SATURDAY, February 27th.

LONDON, 5.0.—Concert from the Rivoli Theatre. 8.0.—VARIETY.

9.4.—"I Pagliacci," Scene 1, performed by the B.N.O.C. to the Manchester Opera House.

9.50.—"I Pagliacci," Scene 2.

10.30.—Dance Music.

ABERDEEN, 8.0.—ENTERTAINMENT OLD AND NEW: The Aberdeen Station Minstrels.

BIRMINGHAM, 8.0.—Popular Programme.

9.0.—"Listening Time," a New Radio Revue.

BOURNEMOUTH, 4.0.—Dance Music from the Royal Bath Hotel.

8.0.—A Cheery Evening. THE WIRELESS ORCHESTRA, CHARLES WILFORD, MABEL CONSTANTINOS, SCOVILL and WICKEDON.

BELFAST, 8.0.—Popular Programme. THE STATION ORCHESTRA, TONY FATHALL, JAMES McKAY, LILY CLOUGH HERRING.

CARDIFF, 8.0.—Football Feats.

GLASGOW, 8.0.—"Porcelain and Pottery," Afternoon Concert.

8.0.—VARIETY.

MANCHESTER, 8.0.—Over the Open Microphone.

NEWCASTLE, 8.0.—A Light Evening. THE STATION ORCHESTRA, VIVIAN LAMBLETT, YVETTE.

9.0.—"Listening Time," a New Radio Revue.

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SUNDAY, Feb. 21st.

- 3.30-4.30.
3.30. THE CASANO OCTET.
Savonic Dance, No. 10 } Drorak
Waltz, No. 3 }
MARY FOSTER (Contralto).
"To Music" Schubert
"The Guardian Angel" } Bantock
"Home Thoughts" }
THE OCTET.
"Arabesque," No. 2 Debussy
"Nuit Napolitaine"
Henri Dutilleul
SYDNEY NORTHCOTE
(Tenor).
"Song of the Road" ("Hush the
Driver") Vaughan Williams
"A Rondo" Clive Carey
"Hey Nanny No" Benjamin
4.0. (approx.). REBECCA CLARKE
(Solo Viola).
Sonata Grieg
Allegro Moderato; Adagio;
Tempo di Minuetto.
Preludes (Piano Song) Wagner
French Song Burmeister
"Mazurka" Schumann
4.15. MARY FOSTER.
"Will Thou Take Vengeance?"
("King Saul") Parry
SIDNEY NORTHCOTE.
"To None Will I My Love"
R. Strauss
"A Song of Arcady" Cyril Scott
"I Will Go With My Father A-
Ploughing" Quilter
4.30 (approx.). THE OCTET.
Selection, "Madame Butterfly"
Puccini
4.45 (approx.).
"WILL O' THE WISP."
A One-Act Play by
DORIS F. HALMAN.
Directed by
R. B. JEFFREY.
Characters:
The Country Woman SARA ALLCOOD
The Poet's Wife JOYCE TREMAYNE
The Serving Maid PEGGIE ROBB-SMITH
and
The White-Faced Girl (A Dwarf
Creature)
The scene is the interior of a farm-
house at the end of things, a plain,
grey room with black furniture,
and a small blackened fireplace.
There is a window, through which
may be seen the black space of a
moor rising in the distance to a
sharp cliff-head silhouetted against
the intense blue of an early evening
sky. There are two candles burning
in the room, one on a table, the
other on a shelf above an armchair.
Crouching by the fireplace is the
ragged figure of a strange little girl
with a white face and big, wild
eyes. The country woman is talking
to her.

THE OCTET.

- "Wegmal" R. Strauss
"Traumdurch die Dämmerung"
Richard Strauss
"Dance des Pretrassas" ("Sarn-
son and Dallah") Saint-Saens
"Minuet Berenice" Handel

LONDON PROGRAMMES.

- 8.0. Bow Bells.
8.3. SALVATION ARMY
SERVICE.
THE INTERNATIONAL
STAFF BAND.
March, "Onward, Christian
Soldiers."
Bible Reading, Isaiah 12 (7 verses
only).
THE BAND.
Hymn Tune, "Lift Up Your
Heads, O Ye Gates."
Address by Com. S. HURREN,
The Salvation Army's British
Commissioner.
THE BAND.
Hymn, "Oh, Boundless Salva-
tion" (Tune: "Hiding in
Thee" or "Go, Bury Thy
Sorrow").
A Brief Message from General
BOOTH, read by Adjutant W.
BOOTH.
8.40.—The Week's Good Cause. "The
Homes for Motherless Children."
Appeal by Lady BERTHA
DAWKINS.
8.45.—WEATHER FORECAST AND
GENERAL NEWS BULLETIN.
Local News.
9.0. "ELIJAH."
An Oratorio by Mendelssohn.
MISIE SUDDABY.
NELLIE KIRCHLEY.
LEONARD GOWINGS.
REX PALMER.
THE WIRELESS CHORUS.
THE WIRELESS SYMPHONY
ORCHESTRA.
Conducted by
JOSEPH LEWIS.
11.0.—Close down.

MONDAY, Feb. 22nd.

- 1.0-2.0.—Time Signal from Green-
wich. Organ Recital relayed
from St. Michael's, Cornhill.
Organist—HAROLD E.
DARKE, Mus. Doc.
3.15.—Transmission to Schools: Mr.
E. Kay Robinson, "British
Wild Animals: The Otter."
4.0.—Time Signal from Greenwich.
"Personality and Clothes," by
Dorothy Todd.
4.15. Dance Music.
DE PIETRO, with JOAN
REVEL, and his ITALIAN
ORCHESTRA, relayed from
the New Prince's Restaurant.
5.15.—FOR THE CHILDREN.
"What Happened After the
Tournament," "Ivanhoe"
(8), told by Uncle Rex. "A
Trip to the Evening Star," by
Captain Ainslie.
6.0. Dance Music.
ALEX FRYER'S ORCHESTRA,
from the Rialto Theatre.
6.40.—Talk by the Radio Society of
Great Britain.
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN.
MR. JAMES AGATE: Dramatic
Criticism.
7.25. Rachmaninov.
Twenty-four Preludes (Op. 2).
Interpreted by
STEPHEN WEARING
(Solo Pianoforte).
Session 1.
Preludes, C Sharp Minor (Op. 2,
No. 2).
E Flat (Op. 23, No. 6).
C Minor (Op. 23, No. 7).
7.40.—Semi-Topical Talk.

- 8.0. VARIETY.
THE LONDON RADIO DANCE
BAND.
Directed by
SIDNEY FURMAN.
MARGARET MEKKE
(Soprano).
JOHN HENRY
(Entertainer).
8.30.—WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN.
Time Signal will be superimposed
at 10.0.
Local News.
9.45. SPECIAL BROADCAST
FROM
THE NATIONAL SPORTING
CLUB.
Including:
Part of the Twenty Round Boxing
Contest for the Fly Weight
Championship of Great Britain
and Europe and the Lonsdale
Championship Challenge Belt.
ELKY CLARK (Holder), of
Scotland
v.
KID SOCKS, of Bethnal Green.
10.30. CAPELLNIKOFF
in a
Chopin Recital.
Scherzo in C Sharp
Minor Chopin
Valse in A Flat
Nocturne in D Flat
Mazurka in F Sharp
Etude in G Flat
Polonaise in A Flat
11.0.—Close down.

TUESDAY, Feb. 23rd.

- 1.0-2.0.—Time Signal from Greenwich.
Lunchtime Music from the
Holborn Restaurant.
3.15.—Transmission to Schools: Sir
Walford Davies, Mus. Doc.,
"Elementary Music."
4.0.—Time Signal from Greenwich.
"The Daffodil Lark," by Arnet
Robertson.
4.15.—Louis Levy's Orchestra from
Shepherd's Bush Pavilion.
5.15.—FOR THE CHILDREN: Bas-
soon Solo by E. W. Hinchliffe.
"The Three Silks," told by
Harcourt Williams. "Charle-
magne and His Champions"
(8).
Dance Music.
8.0. THE LONDON RADIO DANCE
BAND.
Directed by
SIDNEY FURMAN.
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN.
Topical Talk.
7.25. Rachmaninov.
Twenty-four Preludes (Op. 2).
Interpreted by
STEPHEN WEARING
(Solo Pianoforte).
Session 2.
Preludes, D Major (Op. 23, No. 3).
A Minor (Op. 23, No. 3).
E Flat Major (Op. 23,
No. 2).
7.40.—M. STEPHAN: "Napoleon,
"Honneur de Lettres."
8.0. NAPOLEON BONAPARTE
in Music and Story.
"Great men are meteors that con-
sume themselves to light the
earth. This is my burnt-out
hour."

Week Beginning February 21st.

- NORMAN ALLIN (Bass).
THE LONDON RADIO
PLAYERS:
FRANK ARLTON.
MICHAEL HOGAN.
JAMES HUGHES;
GEORGE IDE;
ELFIE LEIGH HUNT;
HENRY OSCAR;
MILTON ROSMER;
FRED RUSSELL;
JACK STRAW.
THE WIRELESS SYMPHONY
ORCHESTRA:
Conducted by
T. H. MORRISON.
1792. THE ORCHESTRA.
The Republic. "The Marseil-
laise" .. Rongel de Lisle
Overture. "Maximilian Robes-
piere" Litol
1804
The Empire. Scherzo from
"Eroica Symphony" Beethoven
1805. THE PLAYERS.
Before Trafalgar.
Rumours of Invasion.
"The Dynasts."
(Thomas Hardy, O.M.)
Part I, Act II, Scene 5.
NORMAN ALLIN.
Sea Chanty. "Boney was a
Warrior."
1812. THE ORCHESTRA.
Russia. Overture, "1812"
Tchaikovsky
NORMAN ALLIN.
Two Grenadiers "Schumann
1813. THE ORCHESTRA.
Peninsular. Battle of Vittoria.
"Part of the Battle Symphony."
Beethoven
1815. THE PLAYERS.
The 100 Days.
Excitement in England.
"The Dynasts."
(Thomas Hardy, O.M.)
Part III, Act V, Scene 6.
NORMAN ALLIN.
"When the King Went Forth
to War" Koenigsmann
1815. Waterloo.
HENRY OSCAR.
"The Brussels."
The Eve of Battle. "Childe
Harold's Pilgrimage" Byron
THE ORCHESTRA.
March, "Nulli Secundus"
Scotti Greys' March
THE WIRELESS CHORUS.
Choral Fantasia, 1815, "Struggle
and Victory" Weber
"This is My Burnt-Out
Hour," Part III, Act VII,
Scene 6.
"The Dynasts."
(Thomas Hardy, O.M.)
MILTON ROSMER
as Napoleon.
NORMAN ALLIN.
Retrospect. "The Midnight
Review" Glucka
THE ORCHESTRA.
Epilogue. Funeral March from
the "Eroica Symphony"
Beethoven
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST AND 2ND
GENERAL NEWS BULLETIN.
Sir WALFORD DAVIES, Mus.
Doc., "Music and the Ordinary
Listener: Key-Notes."
Local News.
(Continued on the next page.)

**Week Beginning
February 21st.**

11. 4. 1941. 11. 4. 1941. 11. 4. 1941.

His first engagement in England was with Tchaikovsky, whose famous B Flat Minor Concerto was performed by Suknoff at the London Phil.

Society, and conducted by
He has played for
His address is No. 105, 95.1
He was member of the

distinction shared by only two other

A "Napoleon" Programme.

Presday's 'Napoleonic program' is not an attempt to analyze the career of Napoleon Bonaparte, much less to write a history of his life.

What is proposed is to give a picture of him and his times as reflected in a poetry. Such a picture is

lengthy periods have to be passed

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—La

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Marseilles spurred by the complaint that there was no stirring

It is repeated in theme throughout the programme is the French national song, which was written in the early days of the French Revolution—La Marseillaise. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The lyrical imagination was paid, as we find in this programme, the homage of

It recurs in theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The historical imagination was paid off by the appearance on the way of a band of soldiers, the march of the

programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read, and by the appearance on the walls of a many reflections of his standing examples can be given in the programme. One of the most

It is seen in theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was fired by the appearance on the walls of Paris of a picture of a soldier hurrying to the aid of his country. Many reflections of his are to be seen in a few outstanding examples can be given in this programme. One of the most interesting is a march for the French Republic.

In addition to this musical commentary, the London Radio Players have produced a series of short plays.

It is seen in them throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was paid, as it were, by the appearance on the world of a march which has since become the basis of many reflections of his. One of the most striking examples can be given in this programme. One of the most famous of the French songs is *Le Chant du Départ*.

In addition to this musical commentary, the London Radio Players have also prepared a group of plays, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Kramers, the well known

In addition to this musical commentary, the London Radio Players will also receive from the *Lyons*, the great epio drama, written by Thomas Hardy. In these scenes Mr Milton Kramers, the well known actor, will take the part of Napoleon.

It recurred to them throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read, and by the appearance on the war of the many reflections of his standing examples can be given in this programme. One of the most of the many reflections of his standing examples can be given in this programme. One of the most of the many reflections of his standing examples can be given in this programme.

In addition to this musical commentary, the London Radio Players will give a variety of scenes from *Les Misérables*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Rosner, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**
FRIDAY, February 26th.

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read, and by the appearance on the war of the of many reflections of his standing examples can be given in the programme. One of the most famous is the march of the

In addition to this musical commentary, the London Radio Players will be heard, except from the *Agamemnon*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Kromer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10 A.F. PATIO QUARTET

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was realised only by the appearance on the way of a band of volunteers. Numerous outstanding examples can be given in this programme. One of the most interesting is a march from the opera.

In addition to this musical commentary, the London Radio Players will give scenes taken from *L'Armata*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Roemer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 P.m. Time Signal and Weather Forecast.

10.40 F.F.P. PATIO QUARTET
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
DUIT Baritone GRANVILLE
HILL Tenor

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was provided by the appearance on the world of a new type of march—*La Marseillaise*. Many reflections of his can be found in a few outstanding examples can be given in this programme. One of the most notable is the march *La Marseillaise*.

In addition to this musical commentary, the London Radio Players will be giving a play from the *Lyonnais*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Kramers, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather
Forecast

10.40 a.m. PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
and BARTON GRANVILLE
(Bass)

10.50 a.m. Programmes S.B. from
1.45-10.40 p.m. London.
11.00 a.m. FORECAST

It recurred to them throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was paid, as it were, by the appearance on the world of one of the greatest of marches.

But if the many reflections of his genius are to be taken into account, standing examples can be given in this programme. One of the most beautiful and stirring of the French songs is *La Marseillaise*.

In addition to this musical commentary, the London Radio Players will give a complete production of *Le Capitaine Corcoran*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Rosmer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10. **THE PATIO QUARTET**
and **ETHEL HAILSTONE**
(Soprano), **CECIL CLARA**
(Alt) Baritone **GRANVILLE**
Hill.

10.20. *Programme S.B. from 3.45-10.40 p.m. London.*

10.45-12.0. *Programme S.B. from 10.45-12.0.*

10.20. **DANCE MUSIC**

A second of these throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read out by the appearance on the walls of a picture of the French Republic, but if there are many recollections of his music, it is to be found in the following examples can be given in the programme. One of the most stirring of these is the march of the French soldiers, which is the first of the programme.

In addition to this musical commentary, the London Radio Players and the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Rosmer, the well known actor, will be the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather
Forecast.

10.40 a.m. F. PATIO QUARTET
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
and BERTIE GRANVILLE
(Bass).

10.50. Programmes S.B. from
3.45-10.40. London.
11.00-11.15. FORECAST
10.45-12.0. Programmes S.B. from
12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.

A section of them throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was paid off by the appearance on the walls of a huge mural of Napoleon as a husband of many reflections of his countrymen. It is a fine and very standing example can be given in this programme. One of the most interesting of the songs is the song of the French people.

In addition to this musical commentary, the London Radio Players will give a selection from the plays, the great epics, dramas, written by Thomas Hardy. In these scenes Mr Milton Roemer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10 a.m. PAVLO QUARTET and ETHEL HAILSTON (Soprano), CECIL CLARA (Butterfly), GRAYVILLE (Bill).

10.20. } Programmes S.B. from
3.45-10.40. } London.
10.30-11.15. } SOUTHERN FORECAST
10.45-12.0. } Programme S.B. from London.

12.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read, however, by the appearance on the walls of a picture of a soldier standing guard. Many reflections of his standing examples can be given in this programme. One of the most interesting is a scene from the play *Les Misérables*.

In addition to this musical commentary, the London Radio Players will bring to the stage from *Les Misérables*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Roemer, the well known actor, will take the part of Napoleone.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.30 a.m. PATIO QUARTET and ETHEL HAILSTONE (Soprano), CECIL CLARA (Butterfly), GRAVILLE (The Captain).

10.20. Programme S.B. from 3.45-10.40 p.m. London.

10.40-11.15. FORECAST.

10.45-12.0. Programme S.B. from 12.0-1.0 p.m.

12.0-2.0. DANCE MUSIC.

JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.40-11.15. Programme S.B. from 11.15-12.0 p.m. London.

12.0-2.0. Wireless 1.

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was read, spurred by the appearance on the way of a band of soldiers. The many reflections of his march are to be seen in a few outstanding examples can be given in this programme. One of the most stirring is the march of the French soldiers.

In addition to this musical commentary, the London Radio Players will give a series of scenes from *Les Huguenots*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Roemer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.40 a.m. THE PATIO QUARTET and ETHEL HAILSTONE (Soprano), CECIL CLARA (Butterfly) GRANVILLE (Hill).

10.50 a.m. } Programmes S.B. from 3.45-10.40 p.m. London.

11.00 a.m. SIX TEN, FORECAST

10.45-12.0. Programme S.B. from 3.45-10.40 p.m. London.

12.0-2.0. **DANCE MUSIC.**

JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

11.0-1.0 p.m. Signal from Greenwich.

1.0-3.0 p.m. Programme S.B. from 3.45-10.40 p.m. London.

7.40. Wireless 1.0-3.0 p.m.

DANCE NIGHT

B.B. LONDON RADIO DANCE BAND

programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was roused only by the appearance on the walls of a picture of the execution of the king. Many reflections of his death have since been the subject of standing examples can be given in this programme. One of the most interesting is a march which was written by the composer of the *Marseillaise*.

In addition to this musical commentary, the London Radio Players will give a selection from *Le Cid*, *Pygmalion*, the great epic drama, written by Thomas Hardy. In these scenes Mr Thomas Roemer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.30. THE PATIO QUARTET and ETHEL HAILSTONE (Soprano), CECIL CLARA (Alt), BARBARA GRANVILLE (Violin).

10.20. Programmes S.B. from 3.45-10.40 London.

11.0. SIX TEN, FORECAST

10.45-12.0. Programmes S.B. from London.

12.0. DANCE MUSIC.

JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.0. Time Signal from Greenwich.

4.0. Programme from London.

7.40. Wireless from London.

DANCE NIGHT

8.0 LONDON RADIO DANCE BAND

Directed by SILENEY FIRMAN

9.0 JACK PAYNE'S HOTEL

CECIL DANCE BAND, from

programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was ready, and by the appearance on the walls of a battle of many reflections of his standing examples can be given in this programme. One of the most stirring is a march which was written by the composer of the *Marseillaise*.

In addition to this musical commentary, the London Radio Players will give an excerpt from *Les Huguenots*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Rosmer, the well known actor, will take the part of Napoleon.

Week Beginning February 21st.

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10 a.m. THE PATIO QUARTET and ETHEL HAILSTONE (Soprano). CECIL CLARA (Piano). BERTIE GRANVILLE (Violoncello).

10.20. Programme S.B. from 3.45-10.40 p.m. London.

10.45-11.15. FORECAST.

10.45-12.0. Programme S.B. from 12.0-1.0 p.m.

12.0-2.0. DANCE MUSIC.

JACK HYLTON & KETTNER'S BAND from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.45-11.15. Programme S.B. from 11.15-12.0 p.m. London.

7.40. Wireless 12.0-1.0 p.m.

DANCE NIGHT

8.0 LONDON RADIO DANCE BAND.

Directed by BILLKEY FIRMEN.

9.0 JACK PAYNE'S HOTEL (with DANCE BAND, from The Hotel Cecil).

9.35-10.0. Programme S.B. from London.

9.45. JACK PAYNE'S DANCE BAND.

A second big theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was rewarded by the appearance on the world of one of the greatest of marches, but it has many reflections of his.

Standing examples can be given in this programme. One of the most stirring is the march of the French soldiers.

In addition to this musical commentary, the London Radio Players will be giving scenes from *Les Troyens*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Kromer, the well known actor, will take the part of Napoleon.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10.—THE PATIO QUARTET and ETHEL HAILSTONE (Soprano). CECIL CLARA BUTTERFIELD GRANVILLE (Violoncello).

10.20.—Programme S.B. from 3.45-10.40.1 London.

10.45-12.0.—Programme S.B. from 10.45-12.0.

10.20. DANCE MUSIC.

JACK HYLTON & KETTNER'S BAND

from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.—Time Signal from Greenwich.

4.0.—Programme S.B. from London.

7.40. Wireless Forecast.

DANCE NIGHT

8.0 LONDON RADIO DANCE BAND

Directed by SILVIEY FIRMEN

9.0 JACK PAYNE'S HOTEL ORCHESTRA DANCE BAND, from The Hotel Cecil.

9.35.—Programme S.B. from London.

9.45. JACK PAYNE'S DANCE BAND

10.30.—WILLING FORECAST

10.35-12.0.—Programme S.B. from London.

programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The musical imagination was ready for it by the appearance on the walls of a picture of a general leading his troops. But it is many reflections of his standing examples can be given in this programme. One of the most interesting is a march from the opera *Les Huguenots*.

In addition to this musical commentary, the London Radio Players will give a selection from the *Lyonesse*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Roemer, the well known actor, will take the part of Napoleon.

Week Beginning February 21st.

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.30 a.m. LONDON RADIO DANCE BAND and ETHEL HAILSTONE (Soprano), CECIL CLARA (P.T. Baritone), GRAVILLE (P.T. Baritone).

10.40.—Programme S.B. from London.

10.45-12.0. Programme S.B. from London.

12.0-2.0. DANCE MUSIC.

JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.40.—Time Signal from Greenwich.

4.0.—Programme S.B. from London.

7.40. Wireless Forecast.

DANCE NIGHT

8.0 LONDON RADIO DANCE BAND.

Directed by SILVEY FIRMEN.

9.0 JACK PAYNE'S HOTEL ORCHESTRA DANCE BAND, from The Hotel Cecil.

9.35.—Programme S.B. from London.

9.45. JACK PAYNE'S DANCE BAND.

10.15.—WIRELESS FORECAST.

10.35-12.0.—Programme S.B. from London.

A recurring theme throughout the programme is the French national song, which was written in the early days of the French Revolution—*La Marseillaise*. It was written by a Captain of Engineers spurred by the complaint that there was no stirring march which would rouse the enthusiasm of the soldiers. The national imagination was read, stirred by the appearance on the way of the *Chouans*—a group of brigands who were a menace to the French Republic. Many reflections of his are to be found in a few of the standing examples can be given in this programme. One of the most stirring is *La Marseillaise* itself.

In addition to this musical commentary, the London Radio Players will give a selection from the *Agyneta*, the great epic drama, written by Thomas Hardy. In these scenes Mr Milton Rosner, the well known actor, will take the part of Napoleona.

**Week Beginning
February 21st.**

FRIDAY, February 26th.

10.30 a.m. Time Signal and Weather Forecast.

10.10 a.m. THE PATIO QUARTET and ETHEL HAILSTONE (Soprano), CECIL CLARA (Butterfly) GRANVILLE (Bill).

10.20. } Programme S.B. from 3.45-10.40 p.m. London.
11.00. }
10.45-12.0. Programme S.B. from 11.00-12.0 p.m. London.

12.0-2.0. **DANCE MUSIC.**
JACK HYLTON & KETTNER'S BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signal and Weather Forecast.

10.0. Time Signal from Greenwich.
4.0. Programme S.B. from London.
7.40. Wireless 1 to 10 p.m.

DANCE NIGHT

8.0. LONDON RADIO DANCE BAND
Directed by BILL NEY FIRMAN

9.0. JACK PAYNE'S HOTEL
CECIL DANCE BAND, from The Hotel Cecil.

9.35. Programme S.B. from London.
9.45. JACK PAYNE'S DANCE BAND

11.30. SLEEPING FORECAST

10.35-12.0. Programme S.B. from London.

**Week Beginning
February 21st.**

FRIDAY, February 26th.
10.30 a.m. Time Signal and Weather
Forecast.

1010. THE PAVLO QUARTET
and ETHEL HALLSTONE
(Soprano). CECIL CLARA

10-19. 1. F. PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Baritone GRANVILLE
HILL " " " " " "
10-20. } *Prigammas S.B. from*
3-45-10-20 } *London*

10.10. } F. PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Bar (bass) GRAVILLIE
10.20. } Programme S.B. from
3.45-10.40. } London.
11. } BUT I N + FORE AST
10.45-12.0. Programme S.B. from
and 5.

10.10.11. **THE PAVLO QUARTET**
and **ETHEL HAILSTONE**
(Soprano), **CECIL CLARE**
(But Baritone), **GRAHAM**
BLISS & Co.

10.20.11. **Programme S.B. from**
3.45-10.40.11. London.
11.45-12.15.11. N. FORECAST
10.45-12.0. Programme S.B. from
London.

10.20.11. **DANCE MUSIC.**
JACK HYLTON & KETTNER'S
DANCE.

10.10.11. F. PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
DU Bar (1000) GRAVILLIE
DU Bar (1000) GRAVILLIE
10.20.11. Programme S.B. from
3.45.10.40. London.
11.11.11. DU BAR (1000) GRAVILLIE
10.45.12.0. Programme S.B. from
London.
12.02.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.

10.10. The Pavlo Quartet
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
RUT Bar (type) GRANVILLE
BLI " " " " " "

10.20. } Programme S.B. from
3.45-10.40. } London.
10.40-11.15. } N.Y. PORT AST
10.45-12.0. Programme S.B. from
" " " " " "

12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.
10.30 a.m. Time Signs and Weather
1.0-1.15 Time Sign from Greenwich
4.0-4.15 Programme S.B. from London

10.10. The Pavlo Quartet
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Bar (type) GRAVILLE
10.20. } Programme S.B. from
3.45-10.40. } London.
10.40-11.15. } N.Y. FORECAST
10.45-12.0. Programme S.B. from
London.
12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.
10.30 a.m. Time Sign. and Weather
10.40-11.15. } Programme from Greenwich
11.15-12.0. } Programme from London.
12.40. Wireless 1.0-1.15. }
DANCE NIGHT
1.15-2.45. } Programme from Greenwich
2.45-3.15. } Programme from London.
3.15-3.45. } Programme from Greenwich
3.45-4.15. } Programme from London.
4.15-4.45. } Programme from Greenwich
4.45-5.15. } Programme from London.
5.15-5.45. } Programme from Greenwich
5.45-6.15. } Programme from London.
6.15-6.45. } Programme from Greenwich
6.45-7.15. } Programme from London.
7.15-7.45. } Programme from Greenwich
7.45-8.15. } Programme from London.
8.15-8.45. } Programme from Greenwich
8.45-9.15. } Programme from London.
9.15-9.45. } Programme from Greenwich
9.45-10.15. } Programme from London.
10.15-10.45. } Programme from Greenwich
10.45-11.15. } Programme from London.
11.15-11.45. } Programme from Greenwich
11.45-12.0. } Programme from London.

10.10. The Pavlo Quartet
and Ethel Hailstone
(Soprano). CECIL CLARA
BUT Baritone GRAMMIE
BUT Alto

10.20. } Programme S.B. from
3.45-10.40 } London.
10.40-11.15 } N. FORECAST
10.45-12.0. Programme S.B. from
London.

10.20. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.
10.30 a.m. Time Sign. and Weather
10.40-11.15. The Signal from Greenwich.
11.15-11.40. Programme S.B. from London.
11.40. Wireless 1 London.

DANCE NIGHT
8.0 LONDON RADIO DANCE
BAND
Directed by SHIRLEY FIRMAN
9.0 JACK BANNER'S HORN

10.10. — F. PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Baritone GRAAVILLE
D.L. N. for 10

10-20. } Programme S.B. from
3.45-10.40. } London.
10-40. — SIX TEN FORTY-AST
10.45-12.0. Programme S.B. from
—ed 6.

10.20. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.

SATURDAY, February 27th.
10.30 a.m. Time Signs and Weather
10.— Time Sign and from Greenwich
4.0. — Programme S.B. from London
7.40. Wireless 1 for 10

DANCE NIGHT
8.0 LONDON RADIO DANCE
BAND
Directed by SHEPHERD FIRMAN
9.0 JACK PAYNE'S HOTEL
MIL DANCE BAND, from
The Hotel Cecil.
9.35. — Programme S.B. from London

10.10. — THE PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
RUT Baritone), GRAVILLIE
BELL — Vocal Solo.

10.20. } Programme S.B. from
3.45-10.40. } London.
11.0. — THE LYN FORECAST

10.45-12.0. Programme S.B. from
London.

12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signs and Weather.

1.0.—Time Signs and from Greenwich.
4.0.—Programme S.B. from London.
7.40. Wireless Forecast.

DANCE NIGHT

8.0. LONDON RADIO DANCE
BAND
Directed by SHIRLEY FIRMAN

9.0. JACK PAYNE'S HOTEL
CEIL DANCE BAND, from
The Hotel Cecil.

9.35.—Programme S.B. from London

9.45. JACK PAYNE'S DANCE
BAND

10.0. — THE LYN FORECAST
10.15-12.0. Programme S.B. from
London.

10.10. — THE PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Baritone). GRANVILLE
BLISS. N. Y. for 10.

10.20. } Programme S.B. from
3.45-10.40. } London.

10.30. — SIX TEN FORTY EAST

10.45-12.0. Programme S.B. from
— London.

12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.

SATURDAY, February 27th.

10.30 a.m. Time Signs and Weather.

1.0. — Time Signal from Greenwich.

4.0. — Programme S.B. from London.

7.40. Wireless 1.0. —

DANCE NIGHT

8.0. LONDON RADIO DANCE
BAND
Directed by SIDNEY FIRMAN

9.0. JACK PAYNE'S HOTEL
FUNKLE DANCE BAND. from
The Hotel Cecil.

9.35. — Programme S.B. from London

9.45. JACK PAYNE'S DANCE
BAND

10.30. — SIX TEN FORTY EAST

10.35-12.0. — Programme S.B. from
London.

10.10. — PAVLO QUARTET
and ETHEL HAILSTONE
(Soprano). CECIL CLARA
RUT Baritone) GRANVILLE
BELL — N. Y. for 10.10.

10.20. } Programme S.B. from
3.45-10.40. } London.
10.40. — HILTON FORECAST
10.45-12.0. Programme S.B. from
London.

12.0-2.0. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.
10.30 a.m. Time Sign. and Weather.

1.0. — Time Sign. and from Greenwich.
4.0. — Programme S.B. from London.
7.40. Wireless 1. — 10.10.

DANCE NIGHT
8.0. LONDON RADIO DANCE
BAND
Directed by SHIRLEY FIERMAN
9.0. JACK PAYNE'S HOTEL
MIL DANCE BAND, from
The Hotel Cecil.
9.35. — Programme S.B. from London.
9.45. JACK PAYNE'S DANCE
BAND
10.10. — HILTON FORECAST
10.35-12.0. — Programme S.B. from
London.

10.10. — F. PAVIO QUARTET
and ETHEL HAILSTONE
(Soprano), CECIL CLARA
RUI Bar (sopr.) GRAVILLIE
BUT X 10.10.0

10.20. } Programme S.B. from
3.45-10.40. } London.
10.40. — HILLY FORECAST
10.45-12.0. Programme S.B. from
London.

12.0.20. DANCE MUSIC.
JACK HYLTON & KETTNER'S
BAND
from Kettner's Restaurant.
SATURDAY, February 27th.
10.30 a.m. Time Sign. and Weather
10.40. — Time Sign. from Greenwich.
4.0. — Programme S.B. from London.
7.40. Wireless 1. — London.

DANCE NIGHT
8.0 LONDON RADIO DANCE
BAND
Directed by SHIRLEY FIRMAN
9.0 JACK PAYNE'S HOTEL
CEIL DANCE BAND, from
The Hotel Cecil.
9.35. — Programme S.B. from London
9.45. JACK PAYNE'S DANCE
BAND
10.10. — HILLY FORECAST
10.35-12.0. — Programme S.B. from
London.

**Week Beginning
February 21st.**

102 LIN PICTURE HOUSE.

Miscellaneous Items.
O. D. CUNNINGHAM, FRAM.

LOZ LUS PICTURE ROSE
ORCHESTRA
Conductor
FALL RIMMER
JACK VERABLES
Entertainer at the Palace
Rejoined from 1 4 4 4 4 4

[illegible]

JACK VENABLE
The Duke Master "Meyer"
During Mission "Trouble"
C. H. BOSTON

FORTUNE & LA TRAVAILLE FORT
 TRENCHARD & MONTGOMERY
 CHESTER & B. from London
 100 WEATHER FORTLAST AN. NEW
 THE E. W. KLEY & Co
 HOUSE OF WORDS War and
 The ... of ... Nothing
 The ... of ...

| 1030. Programme & L. from L.

THURSDAY, Feb. 25th.

3.45.—The Station Financier Quintet
(Leader Frank Castel)
1. A Certain Topaz Miss Mabel
Frink, "Everyday Problems"
2. Poverty and Wealth "Janet
Macfarlane" Sopr.
FOR THE U. S. DIST. CT.
OF LOUISIANA
ORCESTRA
Conductor
PAUL R. MANN
Pot Pourri, "A Return in Paris."

Programme B.B. from London
 Received from the Town Hall
 Artists
 CATHY TUBB (Soprano)
 VIVIANNE CHARTURTON
 (Soprano)
 WALTER HYDE (Tenor)
 THE CITY OF DUBLIN LAM
 (C) 1.

THE WOLVERHAMPTON
MUSICAL SOCIETY
THE STATION BUILDING
CHURCH STREET
(Leader, FRANK CANTELL.)
Conducted by

WEDNESDAY, Feb. 24th.

41. ... Station (Pittsford) ...
... leader, Fr. ... tell,
42. Afternoon Topics: Mr. H. ...
... "And the Night ...
... Be ... with ...
... at the ...
...
...
...
43. ... Letter

U.S. Alex. Fryer's On extra from the
Radio Theatre. S.B. from
London

Programme S.B. from London.

A.L. M.C.E.A.N.T. I. The
7. 12. 1964 Anything In

WALTER HYDE
The Hon. Secy. to the Admiralty
The Admiralty, Whitehall, London.
Topic: Talk. S.B. from London.
Local News

30. **DANCE MUSIC**
THE SAVOY BANDS
& B from London

FRIDAY, Feb. 26th.

FOR THE CHILDREN at
recesses in Wild Rose Land.
Bernard Hughes and told by
Janet Joy

LOUISIANA STATE COLLEGE
PAUL RIMMER
Overture "Conquérant"
Beethoven
Fox-trot, "I kutele Baby"
Nikola
Inter-Med. "Coppelia" Delibes
Very Step Towards
Humorous
Programme S.B. from London
Mons. RENE THIBAUD
Elementary French Table No. 4.

DANCE PROGRAMME
 DANCE ALLOU
 DER AMERSON BAND
 WILSHIRKMAN SHELLO
 DANCE

With Two Interludes from the
Studio at approximately 8.25 and
9.15 by
GRACE IVELL and
VIVIAN WORTH
(Entertainers).

"Sleepy Hollow Tune" Keunt.
 "Every Sunny Afternoon" Ender and Ward
 "Tango Land" Campbell and Connolly
 "As the Days Go By" Little
 "Dear Little Ship" Farrell
 "Soft Hearted Sally"

Mr. and Mrs. W. A. M. B. from London.
 Mr. and Mrs. F. G. B. and
 Mr. and Mrs. S. B. from London.
 Local News.

More Dance Music.
I learned from the
Exotic Dance

(Continued on the next page.)

51T
479M.

BIRMINGHAM PROGRAMMES.

(Continued from the previous page.)

SATURDAY, Feb. 27th.

- 3.45.—The Dorchester and Bath Dance Bands, relayed from the Palace de Danse.
- 4.45. Afternoon Topics: The Rev. John Howell (of the Birmingham Natural History and Philo-
sophical Society), Travels Talk
Mara Congo Camp Fire Stories
a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.
- 5.5. FOR THE CHILDREN
- 5.55. Children's Lottom
- 8.0. LOVELL'S PICTURE HOUSE.
ORCHESTRA.
Conductor, PAUL RIMM. R.
S. 1. "La Bohème" Puccini
S. 2. "W. Jam Tel" Rossini
S. 3. "Almond Eys" Rossini
S. 4. "The Butterfly" Boncher
- 7.0. Programme S.B. from London.
- 7.4. Mr. C. F. J. BIVINGTON
Conductor
Keeping for the Museum
Rearing in Winter.
- 8.0. MAINLY HUMOUR
THE NOVELTY TRIO
Conductor, W. J. J. EAST.
r. "You Ought to See the
Old Folks" W. J. J. East and Lee
Duch. "Since I Married You"
East and Courtney
Trio, "Spring, Glorious Spring"
Al-Gill

Don "Swing Song from Ver
The "Wine and Spirit has Door"
Lazzy

GEORGE SANDERS
(Tenor)
O V. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

"My Dreams"
The Last Watch"
THE TRIO

The House that Jerry Built"
How to Write a Story
On Japan"
"LISTENING TIME."

A New Radio Rurus.
Book by
HAROLD SIMPSON

Author of "The 11 O'Clock
Review," Part Author of
Tricks, etc.

ALAN M. WORTH
Musical Numbers by Various
Publishers

The Cast will include:
F. DIE MORRIS
TOMMY HANDLEY,
FRANK SCOTT,
ART DICKINSON,
MAURICE V. R. A.
OLIVE KILGOUR,
THE RADIO REVUE CHORUS.

Directed by JAMES LESTER.

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Don "Swing Song from Ver
The "Wine and Spirit has Door"
Lazzy

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(Tenor)
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"LISTENING TIME."

A New Radio Rurus.
Book by
HAROLD SIMPSON

Author of "The 11 O'Clock
Review," Part Author of
Tricks, etc

Week Beginning
February 21st.

Symphony in G Minor ... Mozart
Allegro molto, Andante, Menu-
et as a Trio, Finale
Overture, "The Magic Flute"

Month

Introduction Act 18... "The
Masterminger" ... + Wagner

Synonymy in C. Minor. Berthoer

Dr. -¹reparments S B from London.

FRIDAY Feb 26th

FRIDAY, Feb. 26th.

ROYAL ARCADE, B. 5
1st FLOOR, N. 1st

London Papers sent by
John Farnham

—Orchestra relayed from the Live
the Theater. Musical Director,

Manuscript In article

FOR THE CHILDREN
Maximum Intertide
P. 80-81, 96-97, 100-101, 104-105, 108-109, 112-113, 116-117, 120-121, 124-125, 128-129, 132-133, 136-137, 140-141, 144-145, 148-149, 152-153, 156-157, 160-161, 164-165, 168-169, 172-173, 176-177, 180-181, 184-185, 188-189, 192-193, 196-197, 200-201, 204-205, 208-209, 212-213, 216-217, 220-221, 224-225, 228-229, 232-233, 236-237, 240-241, 244-245, 248-249, 252-253, 256-257, 260-261, 264-265, 268-269, 272-273, 276-277, 280-281, 284-285, 288-289, 292-293, 296-297, 300-301, 304-305, 308-309, 312-313, 316-317, 320-321, 324-325, 328-329, 332-333, 336-337, 340-341, 344-345, 348-349, 352-353, 356-357, 360-361, 364-365, 368-369, 372-373, 376-377, 380-381, 384-385, 388-389, 392-393, 396-397, 400-401, 404-405, 408-409, 412-413, 416-417, 420-421, 424-425, 428-429, 432-433, 436-437, 440-441, 444-445, 448-449, 452-453, 456-457, 460-461, 464-465, 468-469, 472-473, 476-477, 480-481, 484-485, 488-489, 492-493, 496-497, 500-501, 504-505, 508-509, 512-513, 516-517, 520-521, 524-525, 528-529, 532-533, 536-537, 540-541, 544-545, 548-549, 552-553, 556-557, 560-561, 564-565, 568-569, 572-573, 576-577, 580-581, 584-585, 588-589, 592-593, 596-597, 600-601, 604-605, 608-609, 612-613, 616-617, 620-621, 624-625, 628-629, 632-633, 636-637, 640-641, 644-645, 648-649, 652-653, 656-657, 660-661, 664-665, 668-669, 672-673, 676-677, 680-681, 684-685, 688-689, 692-693, 696-697, 700-701, 704-705, 708-709, 712-713, 716-717, 720-721, 724-725, 728-729, 732-733, 736-737, 740-741, 744-745, 748-749, 752-753, 756-757, 760-761, 764-765, 768-769, 772-773, 776-777, 780-781, 784-785, 788-789, 792-793, 796-797, 800-801, 804-805, 808-809, 812-813, 816-817, 820-821, 824-825, 828-829, 832-833, 836-837, 840-841, 844-845, 848-849, 852-853, 856-857, 860-861, 864-865, 868-869, 872-873, 876-877, 880-881, 884-885, 888-889, 892-893, 896-897, 900-901, 904-905, 908-909, 912-913, 916-917, 920-921, 924-925, 928-929, 932-933, 936-937, 940-941, 944-945, 948-949, 952-953, 956-957, 960-961, 964-965, 968-969, 972-973, 976-977, 980-981, 984-985, 988-989, 992-993, 996-997, 1000-1001.

6. — RACI MAN AND interpreted

Staphylinidae

[illegible]

A SONG SCENE.

"OLD FURNITURE."
Song Cycle by Claude Arundale.

Dialogue Written by
 Penn. Penn.

Sung by
SYDNEY COLTHAM (Tenor).
Duet with the Soprano.

Picture the old glow, & note
filled with warm shadow. Listen
to the old men and women

talking about the old furniture
bought a few days ago at an

Peter (Art. Mel. Man)

JEAN (H. W. Co)
MARJORIE BURNSIDE

“I never let a horse” “Old

"The Rocking"
"The Toby Jug"
The Old Cradle

Spinning Wheel "7" 170
Spinet "1" 170

Incidental Music by
THE WIRELESS ORCHESTRA

Conducted by
Capt. W. A. FLATHERSTONE.

5 The London Radio Orchestra Players

"DEVOTED ELSIE"
 (M. C. Thompson)

1950

MABEL CONSTANDUROS
MARIA FERRIS

PAULINE BASTIEN

Harold Bustable
MICHAEL HODAN

"Devoted Euse" is a Radio Comedy, and we hear Euse and

the Cook busy in the kitchen,
and to help pass the time
nearly whilst hard at work, that

and with vital interest Mr. Arnold. Here a admiration of

Mr. Auld is beyond descrip-
tion.

(Continued on the next page.)

**Week Beginning
February 21st.**

produced at the Birmingham Festival of 1885. This new idea of dramatic-

THE UNIVERSITY OF CHICAGO

West Country District Recruit

In Synopated Duets:

10.30. DANCE MUSIC.
THE SAVOY BANDS.
S.B. from London.
12.0 Close for—
—
**BOURNEMOUTH
NEWS.**
A N O T H E R G O O D C O U P F O R T H E C O U N T R Y
served from M... ..

**Week Beginning
February 21st.**

MATTHEW BAE
(Baritone).
Song "Hallelujah" from Coronation
"El..."
8.30. MARJORIE HOUSTON
(Entertainer).
Proposals
THE TRIO
Soprano "Fleur-de-Amour"
FINE FLEUR DE
V M. F. L. E.
of
Ave. C. R. D. E. L.
2.50. LOUISE REYNOLDS and FLORENCE HARDING
(Entertainers at the Piano).
In
No. 1111 N. H. P.

WALTER BELMONT
"The Late Player" 4th
"Sigh No More, Lord" 4th
MARJORIE HOLSTON
I N M

Selection * Little Nellie Kelly
FINE DE LA COTE.
Préside
9.30
MARJORIE HOLTSTON
"Charm"

Suite, "Three English Dances" *Roger Qu*
10.0-11.0. Programme *S.R. fr*

Scandinavian Music.

THURSDAY, February 25th.

11 0 12 0. George Keat and his Quartet
at the Royal Albert Hall.
3 30 On the radio from 1 p.m.
ham's Restaurant
4.0.—Afternoon Talk.
4.15.—The Royal Hotel Trio + Music
from the Albert Hall.
5.15. Children's Letters.
5.20 FOR THE CHILDREN
6 30 12 0 On the radio from 1 p.m.
ham's Restaurant

FRIDAY, February 26th.

3.30.—Talks to Schools: Mr. H. J. Draper, "Some Balkan Countries." Mr. Walter P. Weeks, "A R A M F T C C." App. 4.00.—Afternoon Talk
4.15.—The Royal Hotel Two Musicians. Director, Albert Foulbrook
6.15. Light
7.40.—Mr. R. A. J. WALLIN.
Poet Schoolmaster of
0 11

SATURDAY, February 27th.

5.20. FOR THE CHILDREN

6.0.—The Micrognathia.

6.30-12.0.—Programme S.B from London.

22Y
378 M.

MANCHESTER PROGRAMMES.

**Week Beginning
February 21st.**

(Continued from the previous page.)

FRIDAY, Feb. 26th.

- 1.15. — "The Song of the Lark" relayed from the
 State Cafe.
 3.15. School Transmission (See above)
 Dr J. E. Myers, O.R.E., D.S.
 Founders of Science & Art
 Wilhelm Schiele, the Swedish
 Mathematician
 3.45.— The Station Quartet
 4.15.— Afternoon Talk: Constant
 Ennet Reading from "Little
 Letters to You"
 4.15 Tea-Time Concert.
 HERBERT RUDDOCK
 (Bass Baritone).
 THE STATION QUARTET
 5.15. FOR THE CHILDREN
 6.0. The Musical "CELEBRITY"
 (A Musical Comedy) relayed from
 the Hotel Majestic, St. Anne's-
 on-the-Sea.
 6.03. "The Song of the Lark" from London
 7.45. Mr C. H. R. HAMMA
 History Through the Dramas
 A Naval Chaplain of the Seven
 teenth Century
 8.0. EXCERPTS FROM FAMOUS
 OPERAS.
 THE STATION ORCHESTRA
 Conductor, T. H. MORRISON
 "The Song of the Lark" (Soprano) Verdi
 A. J. VAUGHAN (Contralto)
 "The Song of the Lark" (Soprano)
 (Soprano and Contralto)
 "Habanera" ("Carmen") Bizet
 THE ORCHESTRA
 Selection, "The Song of the Lark"
 "Lohengrin" (Soprano) Wagner

SATURDAY, Feb. 27th.

- 3 45.—Auto-Piano Recited by J
Merrill
4 0.—Afternoon Talk Mr T A
Crosskey Sal. page of Human
ous Verse
4 15 **The Damsel,**
 LANCE MUSHU
 Remayed from the Piccadilly
 Picture Theatre

LIVERPOOL PROGRAMMES.

**Week Beginning
February 21st.**

SATURDAY, February 27th

- 40 **SATURDAY, February 27th**
 Musical Glee and Six Orchestral
 from the Troubadour
 5.0.—Afternoon Topics
 5.15.—**FOR THE CHILDREN**
 5.30-6.0. The 'Teens' Playboys
The Cricket on the Hearth.
 (Part I)
 A Play adapted from Charles
 Dickens's Story
 'Ratcliffe.'
 Dot (The Carrier's Wife) **EMILIA EVANS**
 Tilly (Her Servant) **ETHEL MARSDEN**
 May Fielding **ROTHY BANTON**
 John (The Carrier) **I. W. CRANT**
 Edward (Caleb's Son) **W. HAMILTON**
 (a) Plancher **WALTER SHORE**
 Bertha (Caleb's Daughter) **GLADYS BOVEN**
 Mr. Tankleton **ERIC DILL**
 Mr. Hindon **ASHION WALKER**
 Scene I—Jesse's Kitchen
 Scene II—Caleb's Kitchen
 Presented by 'LITTLE TED.'
 Part II of the Play will be given
 next week, March 6th, at
 5.30 p.m.

6LV
315 M.

SUNDAY, February 21st.

- 3.30-5.30 } *Priglasenie S.B. from*
8.0-11.0 } *London*

MONDAY, February 22nd

- 11.30-12.30. -Gramophone Lecture
Recital by Moses Barista
4.0. Patrizov and his Orchestra from
the Futurist Cinema.
6.0.-Afternoon Topics
5.15.-FOR THE CHILDREN
6.0.-Light Music
6.30-11.0. Programming S.B. from
London

TUESDAY, February 29th.

- 40 Afternoon Topics Muriel Levy
415 The Station Piano-forte Quartet and Herbert Davenport (Baritone)
615 FOR THE CHILDREN
6.0.—Light Music.
6.30 12.0 *Home S.B. from London.*

WEDNESDAY, February 24th.

30. - Crane & Malone's Concert. Re
 40. A. G. T. & V. G. H.
 Great Winners - (4) Mary

Dance Music

- THE NEW GRAFTONIANS
DANCE ORCHESTRA
Relayed from the Grafton Rooms
5.15—FOR THE CHILDREN
Light Music

653.—Boys' Horticultural Society
Bulletin

- 70.—PROGRAMME S.D. from London.
70.—STATION DIRECTOR'S
Monthly Talk

3.7. "THE SNOWMAN'S
CABARETTE."

- Written and Presented by
EDWARD T. GINN
Artists in the Show
PAULINE PARRY (Soubrette);
DORIS GAMBLELL and MURIEL
LEVY (Synopacted Duets);
SEIRIOL FOIDE
(Character Actor).
GERALD W. TAYLOR
Songs at the Piano.
WALTER SHORE
In French Impressionist.
FREDERICK BROWN
Solo Voice.
STANLEY and BARRY
(An Original Synopacted Songs
and Humour)
Some of the Elements
BARBARA CLEMENTS
MARVEL HOLME
PHILIP H. HANFEL
The Showman played by
HIMSELF
THE LIVERPOOL STATION
DANCE ORCHESTRA
Scene I.—Ours de Our Cabaret
He PHILIP HANFEL
She BARBARA CLEMENTS
Scene II.—The Showman's Cabaret
He PHILIP HANFEL
She BARBARA CLEMENTS
1. The Showman spoken by THE

5.0. TCM HAMMOND (Base)

- 5.16.—FOR THE CHILI REN
 6.0.—Programme S.B. from London
 6.13.—For Scouts' Local News Bu
 6.15.—Programme S.B. from London
 7.40.—Wireless League Talk: Mr. J
 8.0.—K.F.M.P. Chairman of the
 Manchester Branch

KN OVER THE OPEN MICRO-

For one report we invite thirty persons to our Studio, not only to select the orchestral items, but also to join in the choir songs. Applicants for admission to the Studio on the first day should be residents within a ten mile radius from Manhattan. The forty and eleven chosen from the first thirty letters of appuration opened at the Studio on Saturday, February 20th. No applicant arriving before this date will be eligible.

- 9.35. WEATHER FORECAST AND NEWS
Sports Talk
Local News.
9.55. Over the Open Microphone
(Continued)
10.15.—Programme S.B. from London
12.0.—Close down

MANCHESTER NEWS

THE Heblsen Bridge Band, which is taking part in the program on Sunday afternoon, is composed entirely of working men. Year in

and yours out, they rehearse these exercises a week at an interval to give of these very best in the numerous concerts at which they play. The band is the oldest in Hobden Bridge.

I for many years had a bitter struggle for existence, but, since about 1896, it has been making steady progress, winning countless prizes first at the smaller contests, but, later, in all the leading contests at England, and even winning (as third prize) at the Crystal Palace. The Band will include, amongst its members or Shadav afterwards a member from Johannesburg.

A Clover Comedienne

"Yvette," the Quaint U who will entertain Mauch Monday night, has been in childhood she has always been fond of music, and she began as a student at the Birmingham Repertory Theatre. Feeling the need of experience further, she did a considerable amount of concert party work and, later, went to Victoria, British Columbia, where, she became the local star for one of the parties.

The "Over the Open Microphone" night is to be repeated on Saturday only listeners who live in a certain radius will be invited. The artists taking part in the concert will be the Station Orchestra, Miss Sybil Gordon (soprano), and Uncle Willie, Mr. W. C. O'Connell, and, in addition to choosing the songs on the programme, visitors will be invited to join in the chorus of some of the songs and will also be able to say that they have broadcast.

**Week Beginning
February 21st.**

que S^r H Jean L don

THURSDAY, Feb. 25th.

и в 30 М. Акте хорошо

THE UNIVERSITY OF CHICAGO

1.15. Women's College of Oxford
Miss Jean Coxon & New College

5.15 FOR THE CHL. AT N

U.S. CIVIL SERVICE (Soprano)
5 New York Avenue (Los Angeles)

1) Day 311 - 1st Time

... all America ...

OLIVE ST. R. PASS

1. The first of these is the "When We Were
 Young" section. This is a collection of

5.30 BELLE DAME SON

[illegible]

1. 4. 1951 21

FRIDAY, Feb. 26th.

Prof. A. M. M. D. S. P. 2. 2.

Ansatz in Winter: Aquarien

10. Afternoon Train
11. Music from Tiffany's Restaurant

5. FOR THE CHILDREN

From for Voltaire, 'Celle and Piane
drenche, per E. A. de

$\frac{1}{2} \left(\frac{1}{\lambda} + \frac{1}{\lambda'} \right) = \frac{1}{\lambda} \left(\frac{1}{2} + \frac{1}{2} \frac{\lambda}{\lambda'} \right) = \frac{1}{\lambda} \left(\frac{1}{2} + \frac{1}{2} \frac{1}{\lambda \lambda'} \right)$

145 10 TRIO
 1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111th 112th 113th 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211st 212nd 213th 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311st 312nd 313th 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 354th 355th 356th 357th 358th 359th 360th 361st 362nd 363rd 364th 365th 366th 367th 368th 369th 370th 371st 372nd 373rd 374th 375th 376th 377th 378th 379th 380th 381st 382nd 383rd 384th 385th 386th 387th 388th 389th 390th 391st 392nd 393rd 394th 395th 396th 397th 398th 399th 400th 401st 402nd 403rd 404th 405th 406th 407th 408th 409th 410th 411st 412nd 413th 414th 415th 416th 417th 418th 419th 420th 421st 422nd 423rd 424th 425th 426th 427th 428th 429th 430th 431st 432nd 433rd 434th 435th 436th 437th 438th 439th 440th 441st 442nd 443rd 444th 445th 446th 447th 448th 449th 450th 451st 452nd 453rd 454th 455th 456th 457th 458th 459th 460th 461st 462nd 463rd 464th 465th 466th 467th 468th 469th 470th 471st 472nd 473rd 474th 475th 476th 477th 478th 479th 480th 481st 482nd 483rd 484th 485th 486th 487th 488th 489th 490th 491st 492nd 493rd 494th 495th 496th 497th 498th 499th 500th 501st 502nd 503rd 504th 505th 506th 507th 508th 509th 510th 511st 512nd 513th 514th 515th 516th 517th 518th 519th 520th 521st 522nd 523rd 524th 525th 526th 527th 528th 529th 530th 531st 532nd 533rd 534th 535th 536th 537th 538th 539th 540th 541st 542nd 543rd 544th 545th 546th 547th 548th 549th 550th 551st 552nd 553rd 554th 555th 556th 557th 558th 559th 560th 561st 562nd 563rd 564th 565th 566th 567th 568th 569th 570th 571st 572nd 573rd 574th 575th 576th 577th 578th 579th 580th 581st 582nd 583rd 584th 585th 586th 587th 588th 589th 590th 591st 592nd 593rd 594th 595th 596th 597th 598th

Saint Lucia, Oct. for Trip to

"Softly Awaken My Heart"

740. Mr T RUSSELL GOLDARI

“The Oyster and Oyster Culture.”

VARIED FARE.
THE STATION ORCHARD

EDWARD CLARK

19. TOPLESS CHERRY Barren
"Out of the Night" 1941

"When Children Play"

"The Jewess" Winford D.

"Billy Boy" (Sea Shanty)
arr. R. R. Terry

HERMANN M. LEO
(Solo Violin).
Hartman at Cornell, U.S.

S 35. CHARLTON and BATES

T. 1. x . 6. 7.

(3) 7 2 1187 197 8 6

10. The following are the names of the persons who have been appointed as members of the committee:

The W. C. C.

"The Red King",
HERMANN McLEOD

Introduction aux différents types de

(Continued on the next page).

**Week Beginning
February 21st.**

Travel.—The Sultan, having

ALAN MACBETH
Musical Numbers by Various
Authors
The Cast will include
F. LIE MCARDY
TOMMY HANDL A
WART SCOTT
VIRILE D'ARNO,
MARCELLE LIRA,
ALMA VANE,
OLIVE KILGOUR

uggler is performing his most brilliant feats, at the same time keeping up a flow of amusing chatter, while his eye falls upon Zubinka, the Sultan's favourite dancing girl. Enraptured by her beauty, he endeavours to give his jesting words a deeper meaning which she will understand.

IF A DANCER'S REVENUE

OLIVE KILGOUR
and
THE RADIO REVIEW OTHERS

10.0.—WATER FORECAST AND NEWS.
Sports Talk.
Local News.
10.35. **DANCE MUSIC.**
THE SAVOY BAND'S
S. B. from London.
12.0.—Close down.

Z. J. is reaching by the
long. Fragments of dance-tunes
are drawn in her mind with
thoughts of the handsome Jagger and
his significant words and glances.

III. LONELY IN MOONLIGHT. The Juggler is wandering in the palace gardens by the moonlight and sings of his love for Zola ka.

O Wednesday evening, February 24th, beginning at 8.15 p.m. at the Station Orchestra, conducted by Mr. Edward Clark, will render 'Four Movements from an Eastern Rhapsody' by Hamut'gar Hariz. The following is an explanation of the 'Four Movements'—

It is the slave market
 At the Bazaar. The
 discovered the love of Zuleika and
 Mohammed has banished the latter
 and sentenced Zuleika to be sold to
 slavery. It is noonday, and the
 market is crowded. Dealers are ap-
 praising the charms of Zuleika. There
 are an outburst of a - - - - -
 the Jagger, disguised as a merchant,
 he carries off Zuleika, and the lovers
 escape to the city.

**Week Beginning
February 21st**

Dance): "Country Gardens"
Handkerchief Dance), "Coos-
tumb Billy" (Stick Dance),
"Trunkles" (Corner Dance),
"Morris Off"
MARJORIE GREENFIELD
(Mezzo-Soprano)
"Strawberry Fair"
"Falsford Dunes"
"Bushes and Briars"
"Faulken Williams"
"The Bull's Daughter"
"The Two Crows"
"Cent' Share"

5.0.—The Station Piano-forte Trio
4.0. Mr. W J M. MENZIES, on
Front Finding in Scotland
4.15. Patrick Thomson's (P.T.'s)
Orchestra.
5.15. FOR THE CHILDREN
5.50. John's Letters
6.0.—Music: Interlude
6.10. Programine S.B. from Glasgow
6.30. Regimental Night: THE GOK
DON HIGHLANDERS. S.B.
from Aberdeen
8.45-12.0. Programine S.B. from

"Come My Own One"
Germany.
THE ORCHESTRA
W. J. DANCE
La.
OLIVE STOR ESS
Three German Folk Songs
or Hungarian
L. SHEPHERD MINK
Group of Land
Hungary.
THE ORCHESTRA
Gardas, Gypsy Dance
ROBERT McNEILL (Baritone)

FRIDAY, February 26th.

2.30. The Statute Proclamations Trial
3.30.—Mr A. G. Ogilvie, M.A., "Man and Environment"—(4) Man as he is by the Rivers of the Hot Deserts.
4.0. Afternoon Talk
4.15. "The Green Book"
7.0. FOR THE CHILDREN
8.0. Children's Letters
9.0. Music, in orude
9.15. B from London
9.30. D.M. LUMMING SKIN
9.45. More Paying Guests."
10.0. B from Douie

10.0 Programme 8 E from London
 11.0 DANCE MUSIC
 THE ROMAN VIKING FOLK DANCE
 from the Dances of Paris de
 12.0 Close down

SATURDAY, February 27th.

8.00. Patrick T. & his orchestra
DANCE MUSIC.
9.15. The Children

* Bean Setting " Stork Dance),
* Last night Bunches " (Carnet)

THURSDAY, February 25th,
11 30 12 30. -Grafton to Redcliffe and
C. M. MacDonald (Tenor)

6.30-12.0 Program on N B from
London

**Week Beginning
February 21st.**

[illegible]

2BD
495 M.

ABERDEEN PROGRAMMES.

(Continued from the previous page.)

Week Beginning
February 21st.

At 10.15.—**THE ROYAL AIR FORCE APPRENTICE SCHEME** S.B. from London.
Local News.
10.40 (approx.) **DANCE MUSIC.**
THE PLAZA BAND
S.B. from Glasgow.

SATURDAY, Feb. 27th.

3.45.—**Afternoon Topics** Miss Kathleen Derrick, "Indian Issues and Superstitions." The Wireless Orchestra. John E. Brown.
5.30.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
6.0.—**Gramophone Music** (Prepared by John Sparke Kirkland) "The Drama of David Rizzio." "Notional Concert Subscribed in Gairloch."
6.50.—**Steadman's Symphony Orchestra**, relayed from the Electric Theatre.

7.0.—**WEATHER FORECAST AND NEWS** Mrs. ALEC TWEDDIE.
Railway Accident in Siberia S.B. from London.
7.40.—**BIRNIDIAN** "On Street Twelve."
8.0.—**ENTERTAINMENT OLD AND NEW**
THE WIRELESS
Selected Nigger Minstrel Music
8.15.—**OLD STYLE NIGGER ENTERTAINMENT**
by **THE "2ND" MINSTRELS**
Controlled by **THE BROTHERS MESTON**
"You Should See Hear Dem Niggala."
9.4.—**"I PAOLIACCI" (Scene 1)** S.B. from London.
9.45.—**WEATHER FORECAST AND NEWS**

10.50 (approx.) **THE ROYAL AIR FORCE APPRENTICE SCHEME** S.B. from London.
Local News.
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Controlled by **THE BROTHERS MESTON**
"You Should See Hear Dem Niggala."
1.4.—**"I PAOLIACCI" (Scene 1)** S.B. from London.
1.45.—**WEATHER FORECAST AND NEWS**

The opera is a dramatic masterpiece, dealing expertly with the question of the division of lines between the and the romantic. It is considered by Haydn in his forty operas, and was first performed at the Court Theatre in Vienna in 1785. The opera is a masterpiece of the genre, and is a must for all lovers of the art. The opera is a masterpiece of the genre, and is a must for all lovers of the art. The opera is a masterpiece of the genre, and is a must for all lovers of the art.

ABERDEEN NEWS.

A PROGRAMME that is a must for all lovers of the art. The opera is a masterpiece of the genre, and is a must for all lovers of the art. The opera is a masterpiece of the genre, and is a must for all lovers of the art. The opera is a masterpiece of the genre, and is a must for all lovers of the art.

331 M.

DUNDEE PROGRAMMES.

Week Beginning
February 21st.

SUNDAY, February 21st.
3.0-5.30.—**(CONCERT)** S.B. from London.
6.30.—**Service**, conducted by the Rev. T. F. GILMOUR, B.A. It is held from Dundee Parish Church, St. Mary's.

MONDAY, February 22nd.
4.15.—**Afternoon Topics** Miss Kathleen Derrick, "Indian Issues and Superstitions." The Wireless Orchestra. John E. Brown.
5.0.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
5.15.—**The Post Bag**.
7.40.—**Prof. CHALMERS** S.B. from London.
8.0.—**Programme S.B. from Glasgow**.
8.30-11.0.—**Programme S.B. from London**.

TUESDAY, February 23rd.
11.30.—**2.30.** Recital of New Gramophone Records.
3.30.—**La Scala Orchestra** F. Hoadledge Bell (Musical Director).
4.30.—**JENNY G. MANN** (Scotts Recital).
6.0.—**Mr. Thomas Neal**, "Glimpses of the Primeval Highlands." The Rob Roy Country.
5.15.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
6.50.—**The Post Bag**.
8.30.—**Programme S.B. from London**.
10.0.—**WEATHER FORECAST AND NEWS** Mrs. ALEC TWEDDIE.
10.40.—**THE STUDENTS OF UNIVERSITY COLLEGE Dundee** In Lighter Vein.

5.12.0.—**JAY WHIDDEN and his MIDNIGHT FOLLIES** DANCE OR HESTRA S.B. from London.
WEDNESDAY, February 24th.
3.30.—**La Scala Orchestra** F. Hoadledge Bell (Musical Director).
4.30.—**DRAKE RIMMER** (Scotts Recital).
6.0.—**Mr. Thomas Neal**, "Glimpses of the Primeval Highlands." The Rob Roy Country.
5.15.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
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10.0.—**WEATHER FORECAST AND NEWS** Mrs. ALEC TWEDDIE.
10.40.—**THE STUDENTS OF UNIVERSITY COLLEGE Dundee** In Lighter Vein.

THURSDAY, February 25th.
3.30.—**La Scala Orchestra** F. Hoadledge Bell (Musical Director).
4.30.—**DRAKE RIMMER** (Scotts Recital).
6.0.—**Mr. Thomas Neal**, "Glimpses of the Primeval Highlands." The Rob Roy Country.
5.15.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
6.50.—**The Post Bag**.
8.30.—**Programme S.B. from London**.
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5.12.0.—**JAY WHIDDEN and his MIDNIGHT FOLLIES** DANCE OR HESTRA S.B. from London.
WEDNESDAY, February 24th.
3.30.—**La Scala Orchestra** F. Hoadledge Bell (Musical Director).
4.30.—**DRAKE RIMMER** (Scotts Recital).
6.0.—**Mr. Thomas Neal**, "Glimpses of the Primeval Highlands." The Rob Roy Country.
5.15.—**FOR THE CHILDREN** Uncle Jack Goes A Diving Diving Down.
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10.0.—**WEATHER FORECAST AND NEWS** Mrs. ALEC TWEDDIE.
10.40.—**THE STUDENTS OF UNIVERSITY COLLEGE Dundee** In Lighter Vein.

440 M.

SUNDAY, Feb. 21st.

1.30-5.30.—Programme S.B. from London

THE BELFAST RADIO CHAMBER QUARTET
Quartet No. 5 in E Flat Major
MazurTHE STATION CHOIR
Hymn, "Forty Days and Forty Nights"Scripture Reading
Anthem, "O Lord, Correct Me With Thy Judgment"The Rev. DAVID HENDERSON
of Great Victoria Baptist Church, Aberdeen

Hymn, "Suffer, Sighing to be Freed"

Closing Prayer and Benediction

THE QUARTET
Quartet in B Flat Major, Op. 67
BrahmsAnthem, "Weep Not at Night"
Too Full BlessingThe Quartet
Quartet in B Flat Major, Op. 67
BrahmsAnthem, "Weep Not at Night"
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BrahmsAnthem, "Weep Not at Night"
Too Full BlessingThe Quartet
Quartet in B Flat Major, Op. 67
Brahms

BELFAST PROGRAMMES.

0.0. Military.

THE ORCHESTRA
Military Overture, "Private Othello"
March, Trio and Finale from
Military "Symphony Haydn"EDWARD MCKIBBIN
Song, "The Lament for Owen
Ron O'Neill"WILLIAM A. WILSON
Song, "Trooper Johnny Loughlin"
Gordon TempleTHE ORCHESTRA
Fantasia, "Soldiers and Comrades"
March, Medley, "Martial"
March, Medley, "Martial"

10.0.—Programme S.B. from London.

12.0.—Close down

WEDNESDAY, Feb. 24th.

4.0.—Afternoon Talk

4.15.—The Belfast Radio Trio.

5.15.—Children's Letters.

5.20.—FOR THE CHILDREN.

6.0.—Programme S.B. from London.

7.40.—Mr ALEX RIDDELL
and There in Ulster "The
Hinsborough Murder."8.0. THE AUGMENTED STATION
ORCHESTRA
E. GODFREY BROWN
Overture, "The Magic Flute"8.10. FRANKLYN KELSEY (Baritone), with ORCHESTRA
Cavata, "Othello"8.15. THE ORCHESTRA
The Danes of Green
W. How"8.28. FRANKLYN KELSEY
Remember the Poor
Windy Nights"8.38. THE ORCHESTRA
Shepherd Fennel's Dance
Cavalier"8.46. FRANKLYN KELSEY
A l'ombre de sa Jolie Bois
The Bonnie Earl of Moray"8.55. THE ORCHESTRA
Lyrical Suite, Op. 34
Shepherd's Boy"9.0. THE ORCHESTRA
Nocturne, Op. 9
March of the
Two Causes in Sketene, Op. 109.12.—Overture, "Sakuntala," Op. 13
Two Causes in Sketene, Op. 109.40.—"Dance Piedmontese," No. 21
Op. 21
Overture, "The Yeomen of the Guard"

10.0.—Programme S.B. from London.

11.0.—Close down.

THURSDAY, Feb. 25th.

4.0.—Afternoon Talk

4.15. THE STATION ORCHESTRA
BLUEBELLE MCFARLANE.

5.15.—FOR THE CHILDREN

5.20.—Programme S.B. from London.

7.40.—Commander E. G. DE S.
JUKES HUGHES R.N., "Sea
faring, Seafarers, and Ships"
S.B. from Glasgow8.0.—Her Grace the DUCHESS of
ABERDEEN "Some Aspects
of Social Welfare Work"8.5. THE BELFAST RADIO
PLAYERS
present
"The Man Who Saw the Future."A Comedy for the Microphone
by Ivor McClure.Edward Coward, A. LINTON
Mary Colwell, EDITH MATHLEWS
Miss BackhouseCHARLOTTE TEDDLIE
TYRONE POWER
Dr. MartinMARTIN BROTHERTON
The Cornwallis wrote such thoroughly
respectable people that it really
was inexcusable of The Man
in Black

9.0.—Programme S.B. from Birmingham.

10.0.—Programme S.B. from London.

12.0.—Close down.

FRIDAY, Feb. 26th.

11.30-12.30. Gramophone Records.

3.0-3.30.—School Transmission: Mr.
Hertner, "French Conversation"
Mr. Arthur Mulcahy,
"English Verse Reading."4.0. Mr. James Sheator, "How to
Look at Pictures."4.15. THE STATION ORCHESTRA
TONI FAIRBELL
(Pianist Composer).

5.5. Children's Letters.

5.20. FOR THE CHILDREN S.B.
from Glasgow.

6.0.—Programme S.B. from London.

10.40. (approx.) DANCE MUSIC,
THE PLAZA BAND
S.B. from Glasgow

12.0.—Close down.

SATURDAY, Feb. 27th.

10.—Afternoon Talk

11.5. The Belfast Radio Quartet.

5.15.—Children's Letters.

20. FOR THE CHILDREN

6.0. Programme S.B. from London

7.40. Mr. GERALD MACNAMARA
"Round the World with Dr.
I. A. A. A."Week Beginning
February 21st.

VARIETY

THE STATION ORCHESTRA.
March, "Jack Tar"THE STATION ORCHESTRA.
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March, "Jack Tar"THE STATION ORCHESTRA.
March, "Jack Tar"

5NC
326 M.

NOTTINGHAM PROGRAMMES.

Week Beginning
February 21st.

SUNDAY, February 21st

MONDAY, February 22nd

TUESDAY, February 23rd

WEDNESDAY, February 24th

1.45. Music and Talk 'Judy'

15. FOR THE CHILDREN

18. The DUKE OF
PORTLAND, K.G., P.C.
1.45. "The Recent Develop-
ment of the Nottingham Eve-
ning"

6.15. Gramophone Records.

8.0. POPULAR CONCERT.
Fourth Evening with Nottingham
Artists.

8.15. NOTTINGHAM CITY
POLICE BAND
By permission of the Watch
Commander, Local Col F
Brink, D.S.O., M.C.
Conductor, Inspector
JOHN GEORGE HEWETT

MARJORIE EDGAR
"A Frightful Story"

MARJORIE EDGAR
"If Doughty Deeds My Lady"

"Come Not When I
Am Dead"

Through Rolling
THE BAND

8.15. FOR THE CHILDREN

8.30. FOR THE CHILDREN

8.45. FOR THE CHILDREN

Piccolo Duet, 'Two Little

MARJORIE EDGAR

Girls' "Brace Longstaffe"
"Bella Bibbons" "Lyth Johnston"

ANGUS MICHIE
"A Song of Waiting"

THE BAND
"The White Knight" "Lyth Johnston"

of the Bala "T. H. Thurban"
MARJORIE EDGAR
"Catch Me" "Margaret Cooper"

"Cost Man Am" "F. Featherston"
"Game of Life" "Bond Anderson"

ANGUS MICHIE
"The Devout Lover"

"A Song of Waiting"
THE BAND
"Selection, Rose Marie"

10.0. WEATHER FORECAST AND NEWS
"The Weather"

10.15. FOR THE CHILDREN

10.30. FOR THE CHILDREN

10.45. FOR THE CHILDREN

11.0. FOR THE CHILDREN

6.0. For the '7'

6.30. Programme S.B. from London

O.R.E., M.A., "Steam Tur-
bines on Land and Sea."

8.0-12.0. Programme S.B. from Lon-
don.

FRIDAY, February 26th.

3.45. "Lyons' Café Orchestra"

4.45. Music and Talk Mrs. Webber,
"Recent Customs and Super-
stitions"

5.15. FOR THE CHILDREN

5.30. "The White Knight"

6.15. Gramophone Records.

6.30. Programme S.B. from London

6.45. "The White Knight"

6.50. "The White Knight"

7.0. "The White Knight"

7.15. "The White Knight"

7.30. "The White Knight"

7.45. "The White Knight"

8.0. "The White Knight"

8.15. "The White Knight"

8.30. "The White Knight"

8.45. "The White Knight"

9.0. "The White Knight"

9.15. "The White Knight"

9.30. "The White Knight"

9.45. "The White Knight"

10.0. "The White Knight"

10.15. "The White Knight"

10.30. "The White Knight"

10.45. "The White Knight"

11.0. "The White Knight"

11.15. "The White Knight"

11.30. "The White Knight"

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
February 21st.

SUNDAY, February 21st

8.5.30. Programme S.B. from London

9.0. Special United Gathering Service.

10.0. "The White Knight"

10.15. "The White Knight"

10.30. "The White Knight"

10.45. "The White Knight"

11.0. "The White Knight"

11.15. "The White Knight"

11.30. "The White Knight"

11.45. "The White Knight"

12.0. "The White Knight"

12.15. "The White Knight"

12.30. "The White Knight"

12.45. "The White Knight"

1.0. "The White Knight"

1.15. "The White Knight"

1.30. "The White Knight"

5.25. FOR THE CHILDREN

5.0. The Station Train.

5.53. Horticultural Society Talk

7.0. Programme S.B. from London

7.40. "On My Anvil" by "THE
SMILES"

LOCAL PROGRAMME.

9.0. THE STATION QUINET

Under the Direction of
PERCY FROSTICK

9.15. "The White Knight"

9.30. "The White Knight"

9.45. "The White Knight"

10.0. "The White Knight"

10.15. "The White Knight"

10.30. "The White Knight"

10.45. "The White Knight"

11.0. "The White Knight"

11.15. "The White Knight"

11.30. "The White Knight"

9.0. THE THREE TYKES

Selection, "Edge Range the
"Dominoes"

"If You Sawe Susie Deed"
(By Reginald)

"The Blind Boy" "Ch. Reginald"

"Dreamy Lagoon" "Highhead"

"Hanky, Dinky, Parly Voo"
Daphn

THE THREE TYKES

"The Mailman Muskeeters"

THE QUINET

THE THREE TYKES

Selection, "The Tykes' Medley"

"The Lady" "Ch. Reginald"

10.0-11.0. Programme S.B. from
London

THURSDAY, February 25th.

11.30-12.30. The Harrogate Royal
Baths Quartet, Under the
Direction of Mr. M. J. M. M.

12.0. "The White Knight"

12.15. "The White Knight"

12.30. "The White Knight"

11.0. "The White Knight"

11.15. "The White Knight"

11.30. "The White Knight"

11.45. "The White Knight"

12.0. "The White Knight"

12.15. "The White Knight"

12.30. "The White Knight"

12.45. "The White Knight"

1.0. "The White Knight"

1.15. "The White Knight"

1.30. "The White Knight"

1.45. "The White Knight"

2.0. "The White Knight"

2.15. "The White Knight"

2.30. "The White Knight"

2.45. "The White Knight"

3.0. "The White Knight"

3.15. "The White Knight"

FELLOWS WIRELESS

BUY BY POST AND SAVE MONEY

See how we have reduced our prices
to 42% below the old prices
to 42% below the old prices

ORDER all your wireless requirements from us by post. We are the largest firm of our kind in the world of selling wireless and the overwhelming success which has attended our business is such that you can have every article you require at a price 42% below the old price. **FREE** is **FREE** against cash packing free, carriage for the first article only. You can make your selection from our 40-page illustrated catalogue which is sent on request and you can rest assured of the quality of our goods which is only to be expected from us.

By dealing direct with us, or our branches—the only way in which Fellows' apparatus can be obtained—you ensure complete satisfaction and you effect a handsome saving in price.

* This does not apply to 1000 Values, H.T. Batteries, and Accumulators which need to carry our full guarantee.



**THE JUNIOR.
19/6**
(Old Price 30/-).

The finest medium-sized Loud Speaker. It is possible to obtain Adjustable diaphragm over 18 inches in height. Gives a clear rich low tone with it, except for sheet volume, is unsurpassed by any big "Speaker" on the market.



**THE FELLOWS
LIGHTWEIGHT
HEADPHONES.**

11/6
(Old Price 18/6).

A first-class pair of British Headphones. Cheaper than foreign "phones and incomparably better. Non-fatiguing and comfortable. Combine extra strength and weight with remarkable lightness. Weight only 5 ounces with cord. Postage 6d.



**THE VOLUTONE.
55/-**
(Old Price 90/-).

Without doubt the finest value obtainable in Loud Speakers today. The sound is clear and powerful. The best results from either speech or music, and the rich clear tones are of a quality usually found only in instruments costing up to £100. Will give sufficient volume to fill a hall or large drawing-rooms without trace of blurring.

ALL FELLOWS APPARATUS CAN BE INSPECTED AND PURCHASED AT 20, Store Street, Tottenham Court Road, W.1. (Phone Museum 9200), at 34, Bridgeway Gate, Nottingham, and Dominion House, Queen Street, Cardiff.

WRITE FOR OUR 40pp. ILLUSTRATED CATALOGUE FREE.

It shows you how you can save money on all your wireless purchases and explains our generous **DEFERRED PAYMENT** System.

To **THE FELLOWS MAGNETO CO., LTD.**
Cumberland Avenue, Park Royal, Willesden, N.W.10.

Name

Address

Herewith remittance value (include postage where necessary)

Please forward me the following

on conditions as per your advertisement.

Please write clearly in **BLOCK LETTERS** and register
Cash or Treasury Notes. R.P.S. 214

HIGH TENSION BATTERIES.

**An example of
Fellows Value !!**

The demand for our Fellophone High Tension Batteries has so greatly exceeded our expectations, and we are so assured that they supply a genuine public need for a first class H.T. Battery at a low price that we are enabled to continue offering them for a further period at bargain prices.

You can have complete satisfaction in ordering these batteries by post. They are perfectly silent in action, have the longest possible life, and by getting them direct from us you are assured against buying a battery that has lost its kick through standing for weeks before sale. Compare the prices shown here with what you have to pay elsewhere and then fill in the coupon below.



**The Fellophone
High Tension
Batteries.**

54 volt unit (as illustrated), tapped off at 51 volts so that the three volts can be used as grid-leak if desired.

54 volts	... 6/6
* 60 volts	8/9
* 108 volts	13/-

(LIST PRICE 18/6)
Postage 1/- in each case.
* These two batteries are tapped every 3 volts and are each supplied complete with wander plugs.

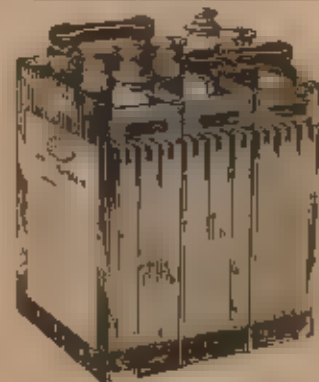
LOW TENSION BATTERIES.

**Compare these
Prices !!**

**The Fellows Wireless
Accumulators.**

Fellows Wireless Accumulators are British Made and of the highest quality. Every Accumulator is guaranteed provided the charging instructions are carefully observed.

Remember it is our policy in selling direct to you through the post that enables us to offer you such astounding bargains—do not miss this opportunity of saving money.



PRICES:

3 Volt.			
Amp. Hours (approx.)			Price.
20	-	-	20/-
40	-	-	25/-
60	-	-	31/6
80	-	-	37/6
4 Volt.			
Amp. Hours (approx.)			Price.
20	-	-	12/6
40	-	-	16/6
60	-	-	21/-

* Accumulators are supplied free, postage forward.

130 HOURS OF BROADCASTING INSTEAD OF 17



This advertisement is directed particularly towards those tens of thousands of wireless enthusiasts who are still continuing to use bright emitter valves. Now that the wonderful Wuncell Valve has been reduced to 14/- there can be only two reasons why a man persists in using a bright emitter. He must do it either because he has never appreciated the tremendous economy that can be effected with Wuncells or else because he believes that not even Cossor can produce a dull emitter as good as the Cossor Bright Emitter. Here's our reply to both of these points.

The average bright emitter has a current consumption of 75 amp—a three-valve set consuming, therefore, about 2.25 amps. A six-volt 40 amp. hrs. accumulator for this set would last about 17 hours on a charge. Now substitute three Wuncells and see how many more hours you will get. The Wuncell works best at 1.8 volts and consumes 3 amps. If the cells of the same accumulator are connected in pairs to give two volts its capacity will be 120 amp. hrs. Thus, with the three Wuncells consuming in all 9 amp., and an accumulator with its capacity practically tripled, no fewer than 130 hours of broadcasting can be enjoyed without re-charging. See how much Wuncells will save you in your own case—you will be astonished at the money you have wasted during the past few months.

But there are still those who assume that all dull emitters are inferior in efficiency to bright emitters—they think that not even the Wuncell can be as good as the Cossor P1 or P2. To these we say that the Wuncell is unique among valves. Owing to its special filament—the like of which is not to be found in any other valve—it is responsible for music and speech reproduction of rare beauty and mellowness. While the Cossor design permits practically the whole of the electron stream being used to obtain extreme sensitivity to weak signals. Take our word for it—the Wuncell is emphatically the equal of the Cossor Bright Emitter in every respect.

Eventually you'll use dull emitters—why not try out the Wuncell now and start saving money in accumulator re-charging from to-day?

Cossor Valves

"Cast less to run—and last longer"

Praesis ut prosis

Latin motto: "Be first that ye may be of Service"



Brown
Type H4

THE success of the Brown Loud Speaker runs parallel with the rapid growth of Broadcasting. Each year has seen the Brown more firmly established in public favour. Its long lead—for the Brown was the first Loud Speaker ever built in this country for wireless use—has never been seriously challenged.

True, the immense wave of popularity it has consistently enjoyed has often made a temporary shortage unavoidable. But S. G. Brown Ltd have remained steadfast to an ideal—the continued production of a series of Loud Speakers worthy of the great reputation enjoyed by Brown Wireless instruments throughout the world.

Not for one moment would they permit a hair's breadth deviation from this most rigid standard of manufacture. Whether a man pays thirty shillings for a Brown H.4 or fifteen guineas for a Brown Q type, he obtains the same quality of materials, the same careful workmanship—and therefore the same dependable Service.

S. G. Brown Ltd., Western Avenue, N Acton, W 3

Refurbishers
19 Market Street, W.1
15 Mounts, Liverpool
67 High Street, Southampton

Depts. Wholesale Ops.
13 Busby Park, Bristol
Cross House, Westgate Road,
Newcastle

Scottish Depot
120 Wellington Street, Glasgow

Brown

Eight Types of Brown Loud Speakers

Type H 1	Type H 2	Type H 3	Type H 4
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight

—three types of Headphones

Type A	Type P	Type A 2
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight

and two Gramophone Adaptors

Type A	Type P
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight
10" long 10" dia 10" high 10" wide 10" deep 10" weight	10" long 10" dia 10" high 10" wide 10" deep 10" weight

Trade
Brown
10" long
10" dia
10" high
10" wide
10" deep
10" weight



A Need Supplied!

2-VOLT VALVES

Giving a 6-Volt Result

Osram D.E.2

Only 12amp. Filament Current Consumption at 1.8-Volts

The introduction of D.E.2 H.F. and L.F. OSRAM VALVES marks another big step in radio progress, and one which will be welcomed by every wireless user. The most severe practical tests have proved conclusively that it is possible to get the same volume and tone from these new 2-volt OSRAM VALVES as from many valves requiring 4 or 6-volt accumulators. The use of D.E.2 OSRAM VALVES means that accumulator expenses are halved or reduced by one-third for the same, if not better, results.

DE.2 H.F. and L.F. OSRAM VALVES are developments from the well known and popular D.E.R. class, but possessing better characteristics, a third of the current consumption and the same immunity from possible destruction by over-running. You cannot over run the D.E.2 with a 2-volt accumulator and a standard 5 ohms filament resistance.

Users of 4 or 6-volt accumulators can, by arranging the cells in parallel, make their accumulators last two or three times as long on one charge and still get the same volume and purity.

DE.2 H.F. and L.F. OSRAM VALVES employ the latest form of thoriated tungsten filament, which ensures a steady and lasting emission throughout a long, useful life.



The electron emission of the D.E.2 L.F. OSRAM VALVE is exceedingly liberal and, as the internal resistance is markedly low, the D.E.2 L.F. proves a most sensitive Detector for picking up distant stations. The anode current it passes also makes this type excellent as an L.F. amplifier for providing full mellow tone and plenty of volume.

The D.E.2 H.F. OSRAM VALVE is specially designed to provide the utmost sensitivity to weak signals when used in the H.F. stage, and in addition gives surprisingly increased volume in a choke or resistance-coupled amplifier. Use a D.E.6 OSRAM VALVE in the last stage.

For 2-volt accumulators an ideal combination is the D.E.2 H.F. as H.F. Amplifier and D.E.2 L.F. as Detector and L.F. Amplifier with the D.E.6 OSRAM VALVE as Power Valve.

Characteristics

Filament Volts	1.8
Filament Current	0.12
Anode Volts	40-50
Impedance	45,000 ohms
Amplification Factor	12

Price 15'6 each

Osram

Valves

for Broadcasting

THE G.E.C.—YOUR GUARANTEE.

Characteristics

Filament Volts	1.8
Filament Current	0.12
Anode Volts	0-50
Impedance	22,000 ohms
Amplification Factor	7

Price 15'6 each



Build up bigger, better, cheaper H.T. current the new Lissen way

With the new "Lissen" system of H.T. supply you pay only for the essential cells. Previously, every time you discarded your exhausted H.T. Battery, you threw money away. When your battery had had its day, you had to pay again for the box, the soldering, and the assembling.

With the new "Lissen" way you build your own Battery and eliminate this waste. You renew the cells only, and pay only for what you renew.

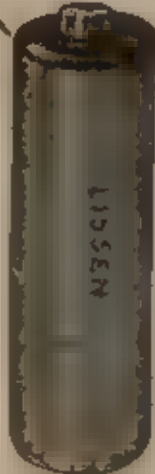
LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity and they come to you fresh and full of life because of the method we adopt in marketing them.

Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives $1\frac{1}{2}$ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 lot you are provided with the necessary special springs for building your battery.



Extra springs for extra cells can be purchased separately. If you want to use a Power Valve in the last stage, the extra H.T. needed can easily be added, at any time.

3pds. each cell
9/4d for the 45
cells in give 67½
volts, including
draw ngs and
springs. Extra
springs 2d. each



AGAIN, though the outstanding purity of resistance-coupling has been fully recognised, its use has been retarded owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it.

With each 45 lot, you are given full-size drawings and clear instructions how to put the battery together—you cannot go wrong.

The purchase of every 45 lot of Lissen Cells entitles the purchaser to a limited licence to use the Lissen method of construction—for which patent application has been made—and also to the exclusive use of the drawings and other data provided.



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A special feature of the Editor (John Scott Faggart) J. H. West, Capt. Crowther, G. P. Kendall, and other authorities, have been definitely arranged for. Many extra features are being introduced.

It will greatly benefit from the very important contracts for articles have been signed with J. R. and M. F. E., Chief of the Research Department of the Marconi Company, and with Capt. A. G. West of the B.B.C. These contracts cover a whole year and six months respectively and will ensure frequent and regular articles from the pens of experts.

Experimental work put him in the very front rank and the appointment a great asset to the paper in its new form.

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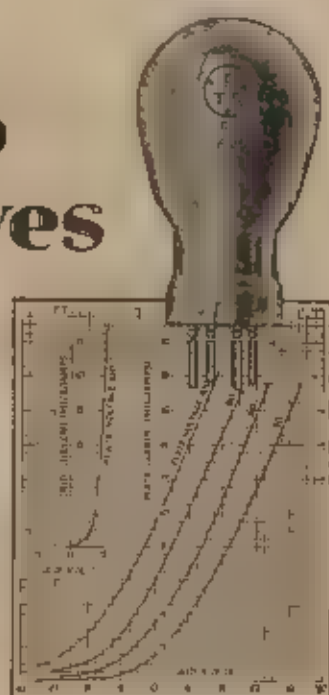
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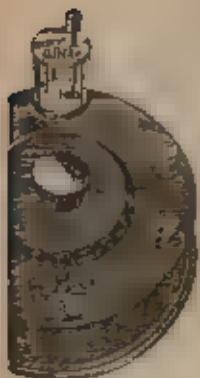
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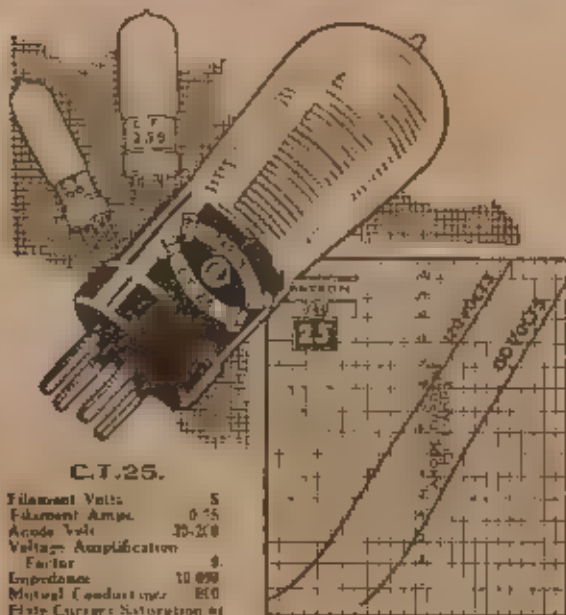
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T.25	1/2	0.75	10,000	10,000	16
T.25	1/2	0.75	10,000	10,000	16
T.25	1/2	0.75	10,000	10,000	16
T.25	1/2	0.75	10,000	10,000	16

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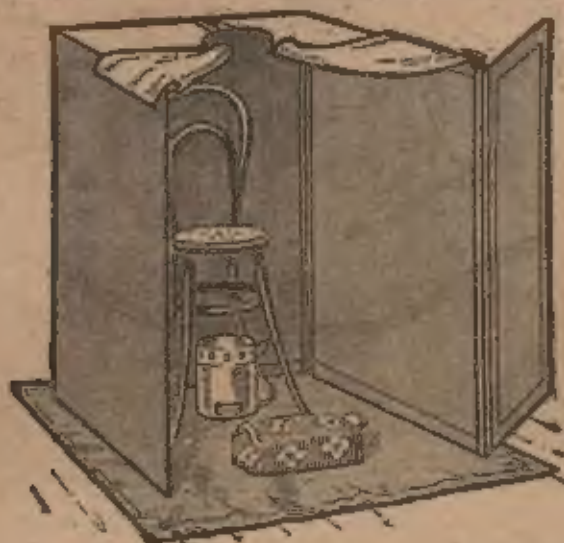
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THE Gem Quaker Bath provides the latest and most approved methods of taking or administering Turkish Baths in the privacy of home. The bath is complete in itself, and with it the user can enjoy all kinds of Hot-Air, Vapour, Medicated or Perfumed Baths. No bath room is necessary, nothing that is essential is so "extra." The No. 1 Bath (illustrated above), complete with Gem three-light Safety Spirit Stove and Book of Directions, price £2 15s., is guaranteed by us to do everything that is claimed for Turkish or Thermal Baths generally. Any ordinary kitchen chair can be used. Leg Shield and Chair Pad (recommended) 6s. Floor Cloth 6s extra—not essential. Price includes carriage paid by passenger train. Full list of Gem Quaker Baths (including Traveller's Model) free upon application. Used and recommended by physicians for treatment of rheumatism, neuritis, neuritis, etc., etc.

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This toy will keep your child happy in healthy exercise, either indoors or out, the whole day through. It is strongly made and highly finished and will stand rough usage.

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BRIGHT
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except 1000, Low-Capacity, and 4 Electrode Types
Minimum D.E. current 0.15 amps. when repaired.
ALL TYPES OF BRIGHT AND DULL EMITTERS.
HALF THE PUBLISHED LIST PRICE OF THE
VALVE MANUFACTURER'S MINIMUM 3/-
Valves repaired to order, without despatching them, and without despatching them.

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Up to 2 valves. Cheapest method to be used. Suitable for use in wireless sets.

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THIS year try the holiday that is different. Explore new country and enjoy healthy, restful change, free from tedious routine. THE NORFOLK BROADS, with their natural beauty and quiet old-world villages, will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Caenotes, Lowestoft and Norwich. You hire from us for a week or longer a fully furnished wherry, yacht, or motor-boat, which becomes your floating home, moving when and where you wish, inland, not on the sea. We can supply an attendant to manage the boat and do all cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages 54 per head per week.

Send today 2d. postage only for our 200-page 1928 booklet containing details of 200 boats, wherries, motor-boats, launches, barges, etc., for hire, and advice "How to Enjoy a Broads Holiday." All owners' cards are included in this booklet.

BLAKE'S LTD. 19 Broadland House, 22 Newgate Street, LONDON, E.C.1.
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Train Services, fares and other information from any L.N.E.R. or L.M.S. Enquiry Office.

CARR'S Table Water Biscuits

No other water biscuits so good so crisp, so thin.

Made only by
**CARR & CO LTD
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THIS revolutionary detector puts a new outlook on crystal reception. You simply rotate the knob—the detector itself does the rest. Automatically two crystals are brought to contact at the correct pressure. Automatically their surfaces are watched until the most sensitive spot is found, and automatically this is registered for future reference. Truly a single-action Detector, there is quite no squinting—yet none so simple. Try it any day.

North-Eastern Instrument Co.,
Derham Road, Low Fell, Gateshead-on-Tyne.

7/6 Post Free
**AUTO-
CYMOSITE DETECTOR**



REPAIRS

Headphones and Loudspeakers
re-wound to any resistance and
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EQUAL TO NEW
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Our 21 years' experience of
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get a **RADIOTESTER**;

solves the query in a few seconds.
Saves hours of wasted time, money
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The trade can obtain supplies from all factors.

WHAT IS FIZZLY?

THE CAUSE

Electron Wire and Superlat eliminate interference generally. There is an interference known to experts as "Fizzly." This is caused by individually charged drops of rain, hail or snow falling upon an ordinary aerial.

This form of interference is most frequent on high ground and particularly prevalent during the winter months, but it is always spoiling reception at any time, anywhere during showers or thundery weather.

THE EFFECT

The symptoms commence with a slow rattle, which is heard in the 'phones or Loud Speaker, quickly developing into a roar that on occasions obliterates the desired signals. Enthusiasts are apt to blame atmospherics—or even the set, but no amount of loose coupling, fine tuning, rejectors, etc., etc., will eliminate this interference.

THE CURE

The only way to overcome this is to use either **Electron Wire** or **Superlat**. Both these Aerials are well and correctly insulated. Ordinary covered wire will NOT DO—it is the excellence of the vulcanised insulation and the further protective covering which will get for you envied results.

Many enthusiasts whose reception is very good at times but seriously marred on perhaps the most important occasions, have hitherto disbelieved the merits of Electron Wire. We ask you all to "try Electron Wire at our expense." If you are dissatisfied in any way, tell us and your money will be instantly refunded.

Many enthusiasts, no doubt, have never heard of "Fizzly," and are experiencing other forms of interference as well. All should take advantage of our offer.

ELECTRON, 1/8.

For ordinary reception on indoor or outdoor aerials. By post 6d. extra.

ON SALE EVERYWHERE.

SUPERLAT, 2/6.

Including wooden spool to facilitate unwinding. Especially adapted for long distance reception. Heavier vulcanised insulation. Stronger in every way. By post 9d. extra.

THE NEW LONDON ELECTRON WORKS, Ltd.

(Members of the B.B.C.)

(Dept. 4), EAST HAM, LONDON, E.6.

Telegrams: Stannum, London.

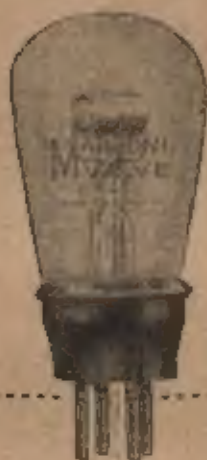
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ELECTRON WIRE
THE PERFECT AERIAL
THE CURE
SUPERLAT
THE KING OF AERIALS

Marconi

VALVES for 2-Volt Accumulators



Type D.E.R.

General purpose dull emitter valve which may be used with satisfaction in any position on a receiving set.

14/-



Type D.E.2

L.F. and H.F.

The Marconi D.E.2 is an important advance in the design of valves for use with 2-volt accumulators, the filament consumption is very low without detriment to its other characteristics.

15/6



Type D.E.6

Particularly suitable for use in the last stage of a L.F. amplifier using D.E.R. or D.E.2 in the initial stages.

18/6



Type D.E.7

A four-electrode valve with a dull emitting filament. Can be operated with extremely low anode potentials.

22/6

Ensure the faithful rendering of broadcast music, song and speech by fitting the correct type of Marconi Valve in each holder of your set.

Marconi Valves are supreme by repute and actual test. For power and purity of reception, economy in current consumption and for long life they are invariably chosen by discriminating radio enthusiasts everywhere.

Table, showing recommended combinations for Marconi Valves for 2-volt Accumulators

	Type	Position	Cold Bias Value	High Tension Value
2-Valve Set One H.F. and Detector	DER	H.F.	0	40
	DER	DET	+2	40
	DE 2 H.F.	H.F.	0	60
	DE 2 H.F.	DET	+2	60
2-Valve Set Detector and one L.F.	DER	DET	+2	40
	DER	L.F.	-3	80
	DE 2 H.F.	DET	+2	60
	DE 2 L.F.	L.F.	-4.5	80
	DER	DET	+2	40
	DE 6	L.F.	-9	120
	DE 2 H.F.	DET	+2	60
	DE 6	L.F.	-9	120
3-Valve Set H.F. Detector and L.F.	DER	H.F.	0	40
	DER	DET	+2	40
	DER	L.F.	-3	80
	DE 2 H.F.	H.F.	0	60
	DE 2 H.F.	DET	+2	60
	DE 6	L.F.	-9	120
3-valve Set Detector and 2 L.F.	DER	DET	+2	40
	DER	1 L.F.	-4.5	120
	DE 6	2 L.F.	-8	120
	DE 2 H.F.	DET	+2	60
	DE 2 L.F.	1 L.F.	-3	80
	DE 6	2 L.F.	-6	80
	DER	DET	+2	40
	DE 6	1 L.F.	-9	120
	DE 6	2 L.F.	-9	120
	DE 2 H.F.	DET	+2	60
	DE 6	1 L.F.	-9	120
	DE 6	2 L.F.	-9	120

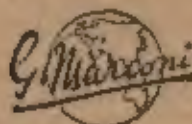
For other recommended Marconi Valve combinations, write for Publication RT 443

THE MARCONIPHONE COMPANY, LIMITED

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